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DOLLY RAYFIELD

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LONDON PARIS

FOREIGN NEWS

SYDNEY MELBOURNE

"NIGHT OF TEMPTATION" SCORES

LONDON, April 30.—A sort of modern "Prisoner of Zenda" is "A Night of Temptation" by the late Percy Gordon Holmes, a soldier dramatist who lost his life in the Great War, which was presented at the Lyceum Theatre by the Melville Brothers and received favorably by an enthusiastic audience.

The story centers around the predicament of Princess Viola of Zavaria—a "Ruritanian" kingdom. She has offended Queen Catherine by telling her that the ladies of the Court were no better than they should be.

The queen hands over the princess to her courier as a gift, making it clear to him that it is not her will that the princess should remain virtuous and that if she does so it will be all the worse for him.

In a lonely hunting box the big scene of the play transpires. The princess is completely in the courier's power, though an old general has warned him that "the eyes of God were on him."

After he has tried persuasion in vain, the courier's passion overmasters him. He resorts to force, but just as he holds the protesting princess helpless in his arms there is heard a tremendous crash of thunder. This reminds him of the old general's saying and he suddenly lets the girl go free. She, however, does not seize the chance of flight, but goes straight to the queen to anticipate and, if possible, avert the courier's punishment. Then it develops that both she and the courier were in love with each other all the time.

Those cast for the principal parts were Dennis Neilson-Terry, Mary Merrall, Violet Farebrother and Alfred Goddard.

FOREIGNER'S OPERA RATE HIGH

BERLIN, April 30.—As a result of the authorities in charge of the Berlin opera putting the members of the various foreign diplomatic in the same class with all other foreigners and exacting from them an admission price about five times as high as that charged to Germans, the diplomatic corps has proclaimed a boycott against grand opera and will refuse to attend. Although most of the first-class opera singers are now abroad, where their talents can command more money, the opera authorities, nevertheless, are charging foreigners four or five dollars apiece for seats.

In the past members of the diplomatic corps have been admitted at prevailing rates for Germans, but the new ruling excludes everyone from this class except the chiefs of missions.

"LONDON" DOING WELL

LONDON, April 30.—"So This Is London," which was recently presented at the Prince of Wales theatre, promises to be one of the big box office winners of the season. From the start the play began doing practically capacity business and from indications will continue to do so for some time to come. All but two of the principal players are Americans, with the English members of the cast being Fred Kerr and Dorothy Tetley.

MGRS. DECLARE WAR ON RADIO

LONDON, April 30.—"The broadcasting of plays, etc., from theatres is regarded as gravely prejudicial to the interests of the profession," declares a resolution adopted by a meeting of the Society of West-End theatre managers and kindred associations held here recently. It was suggested that all connected with the profession should refuse facilities for broadcasting.

PARRY BACK WITH MOSS CIRCUIT

LONDON, April 30.—George Rhodes Parry has given up his agency business to return to the Moss Circuit as manager of the Empire, Newcastle. Mr. Parry prior to going into business for himself was associated with Moss' Empires at the home office and as manager of the Glasgow and New Cross Empires.

CAST CHANGES IN "SURPRISED"

LONDON, April 30. —A few changes were made in the cast of "You'd Be Surprised," which opened for two weeks at the Alhambra last week. Jack Edwards and Alma Adair were out of the cast and new additions were Beryl Beresford, the comedienne, and Celia Turrill, an American lady who succeeded Miss Adair. Three shows a day are being given, George Robey appearing at the 2.45 and 8.45 performances. His part in the 6.10 performance is played by Dan Leno, Jr., son of the late Dan Leno.

"BAD MAN" A WINNER

LONDON, April 30.—"The Bad Man," produced by Matheson Lang at the New Theatre, has proven to be a winner and is now said to be the best drama in town. It is playing to capacity houses. Lang has decided to send out two companies on the road early in the fall. Murray King of Devonshire Park, Eastbourne, has purchased the touring rights for the number two company. The play was originally seen in the United States, where it was also a big hit.

"MARRIAGE BY INSTALLMENTS"

LONDON, April 30.—"Marriage By Installments," recently produced at the Ambassador, appears to be a play of just ordinary quality. It deals with the troubles of a young married couple who furnished their home on the installment plan. The installments are overdue and result in uphappiness between the couple. Muriel Alexander, Henry Kendall and Frank Bertram appear in the leading roles.

"BRIGHTER LONDON" SCORES

LONDON, April 30.—"Brighter London," the revue produced recently at the London Hippodrome, gives evidence of having scored with the audiences at that house. Billy Merson and Lupino Lane carry the comedy burdens of the attraction. Their burlesque on "The Cat and Canary" proved to be one of the biggest hits of the show.

"R. U. R" FOR LONDON

LONDON, April 30.—"R. U. R.," the Czecho-Slovak play, which was produced by the Theatre Guild in New York early this season, will be presented at the St. Martin's Theatre here shortly. This will make the second Czecho-Slovakian offering for London this season, the first being the Brothers Capek play.

BERT ERROL RETURNS

LONDON, April 30.—Bert Errol, the female-impersonator, is returning to the music-hall field and opened in the provinces last week. He is coming to London shortly and will remain in England until Christmas to play a pantomime engagement. He will then go to America for another tour.

BABS RETURNING TO STAGE

LONDON, April 30.—Babs of the sister team of Beattie and Babs, who were popular with the Coliseum and Palladium audiences, and who retired from the stage on her marriage to H. G. Henly, intends shortly to return to the stage and do a single act in the halls.

COUNTESS BECOMES ACTRESS

LONDON, April 30.—The Countess of Westmoreland, who recently made her debut as a professional singer, is entering the profession for good and will be seen in various music halls shortly, opening at the Palladium.

POLLARD JOINS "THE RAINBOW"

LONDON, April 30.—Daphne Pollard has joined the cast of "The Rainbow," the new revue at the Empire. It was produced by Messrs. Butt and De Courville.

NEW CARNO REVUE

LONDON, April 30.—Fred Carno has produced a new revue at the Stratford Empire, entitled, "The Surpassing Show." The principal players in it are Gene Gerrard and Alice Lloyd. Following its engagement at the Stratford Empire it will play a week at the New Cross Empire and then be taken on a three month tour of the provinces. Following the tour it will return to London to play the Moss and Gulliver houses.

GUITRYS CAN'T VISIT U. S.

PARIS, April 30.—Lucien and Sacha Guitry last week received a flattering offer from Archie Selwyn, the American theatrical manager, inviting them to come to America and appear under the Selwyn management in a repertoire of French plays. While the Guitrys are said to have been most enthusiastic about the proposition and terms, but owing to previous contracts could not accept the offer.

PAULINE LORD A SENSATION

LONDON, April 30.—Pauline Lord has scored the biggest hit of any American artist who ever came here, in "Anna Christie." Every critic gave her performance a wonderful eulogy. She is to be the guest of honor at a dinner to be given by the "O. P." Club at the Prince's Restaurant on May 6.

MRS. COCHRAN TO PRODUCE

LONDON, April 30.—Mrs. C. B. Cochran, wife of C. B. Cochran, is becoming a manager on her own account and has arranged to bring over "The Fool," Channing Pollock's play which is playing to big success in New York. She will produce it at a West-End theatre.

"YOU'D BE SURPRISED" CLOSES

LONDON, April 30.—"You'd Be Surprised" concluded a two weeks' run at the Alhambra theatre last Saturday night. The piece came to this house from the Covent Garden theatre minus the Savoy Havana Band and a troupe of Russian dancers.

TO PLAY BARD ON SUNDAY

LONDON, April 30.—A new society, formed with the intention of giving performances of Shakespeare's plays on Sundays, is to be known as "The Fellowship of Players." Arthur Bourchier has been elected president of the organization.

MADGE TITHERADGE RETURNS

LONDON, April 30.—Madge Titheradge has returned to the cast of "Bluebeard's Eighth Wife," after an absence of several weeks due to illness. Dorothy Lane had been filling in for her meanwhile. The play is doing good business.

CAPT. WILLOUGHBY SAILING

LONDON, April 30.—Captain Hugh Willoughby, who designed the costumes for "The Rainbow" and various other big productions, is sailing to New York. He intends to costume several American productions there.

"JACK STRAW" IS REVIVED

LONDON, April 30.—A revival of Somerset Maugham's "Jack Straw" was presented at the Criterion Theatre last week. Sir Charles Hawtrey, Lottie Venne and Holman Clark are seen in their original roles.

BIG BUSINESS FOR CO-OPTIMISTS

LONDON, April 30.—£20,000 is the amount of the entertainments tax paid by the Co-Optimists to the Treasury for last year. This shows the wonderful success that this little organization has met with since opening.

"AREN'T WE ALL" A HIT

LONDON, April 30.—Mr. Frederick Lonsdale, who has been hitherto known as a librettist for the musical stage, has blossomed forth into a writer of comedies. His first venture "Aren't We All," produced by Miss Marie Lohr, at the Globe Theatre, recently, looks as if Mr. Lonsdale will make a name for himself in his new capacity. The story, in short, is that of a married couple, the wife returning from a trip to Egypt, suddenly confronts her husband kissing another lady. Of course, there is trouble. But the situation is saved by the diplomacy of the father, Lord Grenham. He happens to know a young man who had been paying attention to the young married lady, and has even gone as far as to kiss her, which was one of the reasons of this lady's leaving Egypt so abruptly.

As it turns out, the young man comes to London and in spite of his shortcomings is quite a gentleman. There is mutual forgiveness, and everybody is happy once again. The story, of course, is by no means outstandingly original, but there is plenty of crisp dialogue, and the acting is fine. Miss Marie Lohr as the Hon. Margot Tatham, makes an appealing wife, and acts with charm Mr. Julian Royce as Lord Grenham portrays a living type. Herbert Marshall as the Hon. Willie Tatham was quite good. There was plenty of humor on the part of Lady Frinton, a vivacious lady with a past, as played by Miss Ellis Jeffreys. The play received a very fine reception.

SHOW RECEIPTS ANNOUNCED

LONDON, April 30.—For the first time in English theatrical history, a manager has announced the nightly receipts of his productions. C. B. Cochran has set this precedent here by imitating the example of American managers, and announced that for the performances on Saturday night, April 14, the receipts for "So This Is London," at the Prince of Wales, were £301, for "Partners Again," at the Garrick, £276; and for "Anna Christie," at the Strand, £275. Cochran stated that he considered "Anna Christie" the best of them.

"ANGELO" FLOPS AT DRURY LANE

LONDON, April 30.—"Angelo" produced at the Drury Lane by Alfred Butt and Arthur Collins, proved to be a "flop" and closed after twenty-two performances. The producers are reported to have lost a small fortune on the play. It didn't go because it was over the heads of the public.

"Edmund Keen," with H. A. Saintsbury, in the cast, is to follow it into the Drury Lane. This has been meeting with success on tour in the provinces.

MILLER TO PRODUCE "KIKI"

LONDON, April 30.—Gilbert Miller has arranged to bring "Kiki" over to this city early in September. The show is now completing a run of two years at the Belasco Theatre in New York.

VAUDEVILLE IS 53 YEARS OLD

LONDON, April 30.—The Vaudeville Theatre here celebrated its fifty-third birthday on Monday, April 16. A special bill, containing many surprises, was given in honor of the event.

"PLUS FOURS" DOING BUSINESS

LONDON, April 30.—"Plus Fours," starring Peggy O'Neil, has settled down at the St. James Theatre, into which it recently moved, and is now playing to very good houses.

AYER SHOWS NEW ACT

LONDON, April 30.—Nat. D. Ayer, the American song writer recently produced a new vaudeville turn entitled "Airs and Breezes" at the Victoria Palace.

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EQUITY DECLARES WAR ON P. M. A. PLANS TO ORGANIZE VAUDEVILLE

Big Meeting of Actors' Association at Plaza Hotel on Sunday Condemns Efforts to Pass Sunday Theatre Bill and Endorses Equity Shop Demand—Resolution to Investigate Vaudeville Passed

Equity's membership stood firmly behind its Council at a mass meeting held in the Plaza Hotel, Sunday afternoon, at which 2,000 members were present and passed resolutions upholding their demands for a closed shop after 1924 and at the same time indicated their intentions of organizing a vaudeville branch of the Association.

This latter step was in the nature of reprisal as the result of the passage of the Levy bill which permits the giving of Sunday performances in the legitimate theatres of New York. It was alleged that ex-Senator J. Henry Walters of counsel for E. F. Albee was most active in lobbying for the passage of the Levy seven day bill at Albany and that largely through his efforts the bill was passed by both branches of the legislature.

The meeting which was a special one was hurriedly called last Friday afternoon after word had been received that the Levy bill had been approved of by both branches of the State legislature and its consequence would be the allowing of performances in all theatres of first class cities of the state, providing the common council of the individual cities approved the giving of the performance. At the same time the members of the organization were able to hear five weeks in advance, what they would have heard at the general meeting of the Association on June 4, regarding the dealings the committee of the Actors' organization were having with a committee representing the Producing Managers' Association for the purpose of an extension of the 1919 peace agreement between the two bodies.

The principal speakers at the meeting which lasted almost three hours were, John Emerson, president of the organization who presided; Frank Gillmore, executive secretary; Francis Wilson, president emeritus; Ethel Barrymore, Peggy Wood, Jane Cowl, Helen MacKellar and Grant Stewart. Surrounding the speakers on the platform were: John Drew, Laurette Taylor, Augustin Duncan, Edmund Breeze, Grant Mitchell, John Cope, Will Deming, George Arliss, Katherine Emmet, Echlin Gayer, Gilbert Emery, Scott Welsh, Harry C. Browne, Richie Ling, Otto Krueger, Robert Elliott, John Willard and Paul N. Turner, attorney for the organization. Messages of regret at their inability to attend were read from Florence Reed and Robert B. Mantell.

The principal theme of the meeting was the refutation of a statement made in an open letter addressed to Frank Gillmore by Augustus Thomas, executive secretary of the Managers' organization last Saturday, which declared that the Equity negotiators had gotten out of touch with the majority of the members of the organization on the question of the Equity Shop. Mr. Thomas declared that in his opinion, a majority of the actors would not stand out for absolute victory in the matter, but would be willing to yield some concessions.

When the meeting was at fever heat suggestions were offered for an examination into vaudeville conditions for the purpose of organizing a vaudeville union similar to the Equity when the resolution was offered and passed unanimously. The resolution said it represented Equity's answer to the actions of Augustus Thomas and William A. Brady, head of the legislative committee of the P. M. A., in favoring the Levy bill advocated by ex-Senator Walters.

When asked whom he would appoint on the Committee for the purpose of vaudeville organization he said he was not prepared to announce the names of the members so soon.

He said: "Although all of us who have known the situation there have known for some time that this step was inevitable, the proposition was voiced for the first time publicly at the meeting. It will probably be that a committee of five will be chosen with Mr. Gillmore and myself as members ex-officio. The other three will be chosen from those whose experience has made them aware of the conditions in vaudeville."

Continuing Mr. Emerson, said: "Such an investigation should not take long. Our members dip into and out of vaudeville so frequently that we are kept constantly in touch with what is going on there at all times."

When told that such a move might be construed as a declaration of war, Mr. Emerson replied, "Any move we might make in any direction, would be so construed, nevertheless, we feel and the members who attended the meeting on Sunday felt that the intrusion of the vaudeville head (meaning E. F. Albee) into the affairs of the legitimate stage was unwarranted. Moreover, this is not the first time that he has allied himself with the cause of the Producing Managers' organization.

"It was by his advice and his aid, that the Actors' Fidelity League was founded and we are constantly aware of the bias he exerts in the relations of actors and managers. The adoption of this resolution is the answer of the Actors' Equity Association to his latest effort.

"Although the ostensible backer of the Levy bill is William A. Brady, the managers cannot hide behind that one figure," said Mr. Gillmore, when broached on the matter. "Augustus Thomas, himself, went to Albany as representative of the Producing Managers and argued for the passage of the measure.

"Answering the contention that baseball players and employees of motion picture

(*Continued on page 20*)

OPERA HOUSE FOR WASHINGTON

WASHINGTON, April 30.—Plans to make Washington one of the leading grand opera centers of the world are being formulated by the Washington Opera Building Company, Inc., which has been organized with a capital stock of $1,600,000. Centrally located property has been purchased and a theatre will be built along the lines of the Metropolitan Opera House in New York City. Well known operatic stars in this country will be heard here as well as new talent from abroad promised by members of foreign diplomatic corps.

Developments so far include the purchase by the Washington Opera Building Company, Inc., of the Edson Bradley home on Connecticut avenue and 19th street (Dupont Circle) upon which site the opera house with a seating capacity of 2,500 will be erected. The theatre will be 278 feet long and 136 feet wide at the widest part and the structure will be triangular in shape. The proscenium arch will be 72 feet wide according to the plans drawn by George Oakley Totten, Jr., architect. Work on the structure is expected to begin about June 1, this year.

Substantial support has already been given the project by social leaders of the Capital who will do their utmost to bring the best possible artists to Washington for a series of performances each year. Between seasons concert and ballet performances will be given and the finest of the world's music will be presented at moderate prices.

The tentative name of the theatre is the Washington Opera House and the famous diamond horse-shoe of the Metropolitan in New York will be rivaled by a tier of 23 intimate boxes behind which will be a finely decorated foyer for the exclusive use of subscribers who hold at least $10,000 of stock in the opera company.

Officers of the corporation are: Edward Albian, president; George Oakley Totten, Jr., vice-president; Mark Reid Yates, treasurer, and Marietta Albian, secretary.

FIELDS SIGNS WITH SELWYNS

CHICAGO, April 28.—W. C. Fields, who is now playing in vaudeville, has been engaged by the Selwyns for their operetta "Two Nightingales" which is scheduled to open at Atlantic City on August 20. Fields has been playing all season with George White's "Scandals" which closed its present season last Saturday night at the Illinois Theatre in this city. He was immediately booked into the State-Lake where he is headlining and will continue in vaudeville until rehearsals are ready.

"LAUGHING LADY" CLOSING

Ethel Barrymore will end her season in "The Laughing Lady" at the Longacre Theatre on May 5. At the conclusion of her season Miss Barrymore will sail for abroad and return early in the fall to go on tour with "The Laughing Lady," opening in Chicago in October.

"SLAVEMAKER" FOR THE HARRIS

Mary Ryan will be seen in "The Slavemaker," by Sam Forrest and Norman Houston at the Sam H. Harris Theatre early in September. Miss Ryan appeared in the play out of town earlier this season.

TICKET OFFICE OPENS IN SEPT.

Plans have been perfected by the committee in charge of the establishment of a central ticket office, for the sale of theatre tickets, under the auspices of the Producing Managers Association. According to the plans a ticket office will be opened on Forty-second street between Sixth avenue and Broadway that will run through to Forty-third street.

The office will be laid out similar to the railroad consolidated ticket office on Forty-second street and is to be financed and operated by Joe Le Blang. It is the intention of the P. M. A. to get the office and twenty branches in New York, Brooklyn, Long Island and New Jersey to function about September 1. The plan calls for the sale of tickets to the public at a ten per cent advance over the box office price on seats scaled at $2 and over. Seats scaled below $2 will be sold at box office prices.

The entire project will be submitted at a meeting of the P. M. A. on Friday, at which time, certain managers who are said to be opposed to the plan will have an opportunity to express the reason for their opposition.

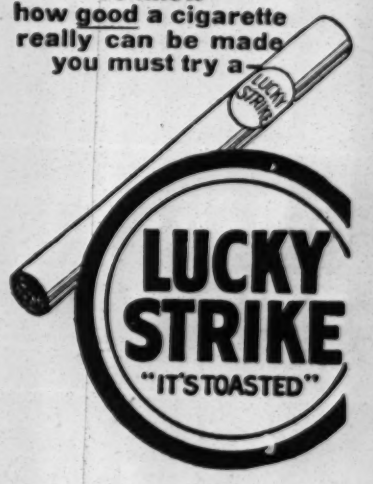
NEW LEHAR OPERA COMING IN

Henry W. Savage is considering the production next season of a new Franz Lehar operetta, the score of which was recently brought here by Edmund Paukor, a well known Viennese musician. Mr. Savage has had the rights to "The Blue Mazurka" for some time. New scores from the composer of "The Merry Widow" include "Frasquita" and "The Yellow Jacket."

NO PICTURE SHOWS FOR BROOKLINE

Voters of Brookline, Mass., decided by an overwhelming majority last week that the town should continue to be without motion picture shows. In a referendum presented by the Selectmen at a special election the noes had it 5,634 to 1,659.

For several years efforts have been made to introduce movies into this pictureless town, but on each occasion the Selectmen refused. This year the town fathers decided to let the people decide.



COSTUMES Who will make your next ones? Those who have bought from us say— BROOKS-MAHIEU 1437 B'WAY. N. Y. 11,000 COSTUMES FOR RENTAL

NEW POINT IN THEATRE LAW SET BY "LAST WARNING" DECISION

Appellate Division of Supreme Court Upholds Decision Restraining Theatre Corporation from Ejecting "Last Warning" Show — Producers May Buy Tickets for Own Show

Supreme Court Justice Mullan's decision in restraining the Klaw Theatre Corporation from ejecting Mindlin and Goldreyer's production "The Last Warning" from the Klaw theatre recently was upheld by the Appellate Division of the Supreme Court last Friday. When the Court convened Chief Justice John Proctor Clarke announced that the Appellate body unanimously sustained the decree of Justice Mullan that the producers of the show had the right to buy sufficient tickets to enable the attraction to reach a certain figure so that its contract would not be forfeited. No opinion was handed down by the body outside of the findings.

The sustaining of Justice Mullan's decision which granted an injunction against the theatre establishes a new point in theatrical law. Even though it had been traditionary for attractions to buy a certain amount of tickets to reach a minimum gross the proposition had never had any legal ruling to signify the propriety of it until Joseph Klaw refused to recognize the sale of 638 tickets to agents of Mindlin and Goldreyer and served an ouster notice on the producers which would have been effective on April 2nd.

Mindlin and Goldreyer immediately obtained an order restraining the theatre owners from ejecting the attraction. Later the matter was argued before Justice Mullan who ruled that, even though the matter had never had any legal ruling, he felt that the owners of the production were within their rights in purchasing the tickets to enable them to reach the stipulated minimum business.

Upon the decision of Justice Mullan the Klaws immediately took the case on appeal to the Appellate Division where it was argued ten days ago. J. J. Podell of Podell, Ansorge and Podell, argued the appeal on behalf of Mindlin and Goldreyer and ex-Judge Ditenhofer appeared on behalf of the Klaws.

Podell set forth before the court that the sole question involved in the controversy was the right of the Klaw Theatre Corporation, to exercise a forfeiture clause in the contract entered into with Mindlin and Goldreyer on Oct. 10, 1922. This contract called for the payment of 50% of the first $5,000 gross to the theatre; 40% of the next $5,000, and if the attraction played to $10,000 or over a week the theatre was to receive 40% of the entire gross receipts for its share. The contract provided that the theatre would be guaranteed a minimum of $2,500 a week for its share of the gross and it also stipulated that if the gross fell below $7,000 any week, either party might give the other a two weeks' notice of termination of the agreement.

On Saturday morning, May 17th, the statements showed that the total receipts up to that time had reached $4,026, and in order to reach $7,000, it was necessary for the box office to take in $2,974 that day. After the matinee Michael Mindlin directed his agents to purchase all tickets that were unsold for the evening performance which amounted to $638. These tickets were later disposed of by the firm through the Le Blang agency. With the purchase of these tickets at the count-up the week's business showed $7,201. That evening at the count-up Joe Klaw informed Charles Milligan, company manager of "The Last Warning" that the purchase of tickets by the producers was not legal and that the company had not reached the specified minimum gross. On Monday a two weeks' notice was given the company and an announcement was made that "The Exile" would open at the theatre on April 2nd.

Justice Mullan in his decision held that no breach of contract was made in the purchase of the tickets by the producers, especially during the dull period at the end of Lent or prior to Holy Week.

Justice Victor J. Dowling of the Appellate Division during the arguments before that body at several times expressed himself freely on the subject when he declared that as long as a man had wares in a place of business they were for sale to whomever chose to purchase them as long as the specified price of the articles were tendered for them. He said that the same laws held to the theatre and that as long as the producers felt that they desired to purchase tickets for their attraction they had that right and could purchase as many tickets as they desired as long as they paid currency for them and that the theatre owners could not refuse to sell the tickets to them.

HIPPODROME CLOSES

The New York Hippodrome closed its season last Saturday night, concluding its eighth year under the management of Chas. B. Dillingham. Although there is considerable speculation as to the fate of the large playhouse, nothing definite has been done toward the plans of putting up a large hotel on the site and make the Hippodrome a thing of the past.

Preparations for the staging of next season's show is going on as though there were no such rumors to the effect that the Hippodrome property is being negotiated for. If the Forty-third Street Holding Company intends to dispose of property or lease it, several theatrical men well known along Broadway are ready to take the lease over and continue the Hipp as an amusement place. A hotel syndicate is said to have made an offer for the place but apparently this has not been taken up by the owners.

The Hippodrome was built in 1904 and had its first show in 1905 under the direction of the late Fred Thompson and Elmer Dundy who at that time was connected with Luna Park. About ten years later, Charles Dillingham took over the management of the house. Thompson and Dundy, two outdoor exhibitors conceived the idea of the big playhouse and opened it with "A Yankee Circus on Mars" on April 12, 1905.

MILEAGE BOOK SALE HELD UP

WASHINGTON, April 30.—The Interstate Commerce Commission revoked its order requiring railroads to place on sale mileage books at a total reduction of 20 per cent on May 15, and has postponed the date the reduction becomes effective to January 1, 1924.

This action of the commission follows the granting in Boston by the Federal Court of a permanent injunction on behalf of the fifty eastern railroads who asked for it and so restrained the Interstate Commerce Commission from carrying out its order. Western railroads made an appeal to the commission for the postponement. The commission decided that a confused situation would be avoided by postponing the 20 per cent reduction until it possibly became effective for all roads, as it is taking an appeal from the Boston decision.

FREE TICKETS FOR POLICE CHIEFS

All of the Broadway theatres were instructed on Monday that for the first five days this week they were to place at the disposal of the New York Police Department from fifteen to twenty-five pair of seats for each performance which are to be used to entertain the visiting Chiefs of Police that are attending the International Police Convention that is being held this week in New York.

MOSCOW PLAYERS FAIL TO THRILL

PHILADELPHIA, April 30.—The Moscow Art Players have not duplicated the grand hurrah they scored in New York, which seems to have peeved Morris Gest to the extent of issuing statements to the local press that the Quaker City folk did not appreciate them. While the business for the first week was good Mr. Gest was disappointed because the town did not rise up in enthusiasm over their coming to the Lyric.

Business continues a bit below par, but evidentally the takings are showing a slight profit or an even break for many of the local attractions or else their managements would not keep them going.

The Moscow Art Theatre Company will present three different plays this week, two of them being seen here for the first time. While there will be no openings of new shows at any of the regular theatres, there will be two changes of bills in return engagements of "Kempy," with Grant Mitchell, and "Make It Snappy," headed by Eddie Cantor. "Kempy" came to the Walnut, while the Eddie Cantor show settled down at the Chestnut.

Two of the "hold-overs" that will depart at the end of the week are "The Changelings," at the Broad, and "Captain Applejack" at the Garrick. Nothing has been booked to follow in at the Broad, while the Garrick may also remain dark until the week of May 14, when Louis Werba's musical comedy, "Adrienne" will open there.

"Greenwich Village Follies" continues to hold its pace as a money getter at the Shubert, while "Blossom Time" is in its twenty-eighth week at the Lyric.

MUSIC WAR POSTPONED

Local 310, the ousted organization of the American Federation of Labor, otherwise known as the Musical Mutual Protective Union, has decided that no further endeavor will be made upon the part of the organization to obtain recognition by the theatre managers as the official musical union of New York until the beginning of the season in September. At that time the organization will present to the theatre managers of Greater New York a plan which will call for the recognition of that organization instead of Local 802, as the official musical organization of the Greater City, and also a new schedule of wages for the men which is to become effective when the present contract between 802 and the theatres expires on August 31.

It is understood that the M. M. P. U. will make endeavors to strengthen their cause next week when the American Federation of Labor has its convention in St. Louis. The M. M. P. U. will have delegates on hand to lay the situation before the delegates from other cities in attendance and ask them to take some action in the convention whereby the plight of the M. M. P. U. will be officially brought to the attention of the meeting and in that way begin measures toward having 310 restored to membership in the American Federation of Musicians. There is said to be a strong sentiment on the part of a number of Western delegates in favor of the M. M. P. U., and it is likely that these delegates may wage a fight at the convention on behalf of the ousted organization.

BROADCASTERS ASS'N FORMED

CHICAGO, April 28.—A new organization, to be known as The National Association of Broadcasters was formed this week at a meeting at the Drake Hotel, where those interested in the radio field from all over the country gathered. The new association is out to fight the American Society of Composers, Authors and Publishers over the use of copyrighted music.

STOCK TRYOUT FOR PLAY

Al. H. Woods has arranged with the George T. Marshall Players at the Belasco theatre, Washington, to present "The Whole Town's Talking" by John Emerson and Anita Loos, during May. Woods will have several actors on hand to watch the performance with a view of having them appear in the play when he produces it.

HERRMANN IN ANOTHER MIX-UP

CHICAGO, April 28.—For the second time within the past fortnight, U. J. (Sport) Herrmann, part owner of the Cort Theatre, here, tried to wreck the Ritz Cut Rate Ticket agency, located at No. 25 West Randolph Street.

Last night about 8 o'clock Herrmann walked into the agency offices when C. H. Markolf, the manager, came forward. There was a scuffle and both men were rolling over the floor meanwhile, Mrs. Markolf who was in the place at the time, began screaming for the police. Two windows were broken, tables overturned and a large theatre crowd gathered.

Herrmann was haled to night court before Judge Joseph Schulman who heard the testimony. "Mr. Herrmann" the judge said, "you're intoxicated." Herrmann argued that he was not, but Judge Schulman was unconvinced and fined him $35 and costs.

When Mr. Herrmann made his first attack on the Ritz agency, he gave as his excuse the policy of the agency advertising Cort tickets when they didn't have any. Last night, he gave no excuse whatever.

"JACK AND JILL" IMPROVED

From all indications an efficiency expert has taken a hand in the John Murray Anderson musical production, "Jack and Jill," at the Globe, and is attempting the lower nut of the payroll, which received an unplanned for tilt by the additions of Lew Fields, Charles Judels and Lulu McConnell several weeks ago.

The first indication of what looks like a retrenchment of running expenses of the show happened last week when Nancy Gibbs, who had succeeded Virginia O'Brien, withdrew from the show to be supplanted by Brenda Bond, who had understudied the role. Donald McDonald also stepped out of the show and his role is now being played by Lester O'Keefe, recruited from the chorus ranks of the production.

The show, from the angle of its box office takings, has steadily improved weekly since the opening and now seems set to continue at a good pace. The addition of Fields and the others, in addition to the personal hit scored by Ann Pennington, has renewed interest in the production, which is getting a good play from the fashionable folk.

WOODS MUST MOVE PRODUCTIONS

Al. H. Woods, has been forced to suddenly find a new storage house for more than fifty productions now lodged in his storehouse at Forty-third Street and Twelfth Avenue, due to the plans of the Department of Docks which intends to widen 12th Avenue and increase the dock space in the vicinity of the Wood's storehouse, located at Twelfth Avenue and Forty-third Street.

Although he recently signed a new lease beginning May 1, 1923, the notice that the five-story warehouse wherein his scenery was stored must be demolished about May 10, 1923, came suddenly. Warehouses conveniently located along the west side are said to be becoming unusually scarce within the last few years and available space near theatre zone is almost a thing of the past. Oscar Hammerstein's scenery for the opera at the Manhattan was stored in Astoria, Long Island, because no warehouse was long enough in the city.

$50,000 REWARD CONTINUED

The $50,000 reward for information leading to the discovery of the whereabouts of Ambrose J. Small, the Canadian theatrical man who disappeared from his home in Toronto on December 2, 1919, has been continued by the Toronto Police Department, by authority of the Committee of the Estate.

Mr. Small who owned the Grand Opera House, Toronto, was last seen at his office at that theatre on the afternoon of December 2, 1919. Small was very wealthy and his disappearance has been one of the theatre's big mysteries. If dead, a reward of $15,000 will be paid for information leading to the discovery of the body. The reward holds good until March 29, 1924.

FIRST NATIONAL THEATRE SHOW FAILS, COSTING MANAGERS $40,000

"As You Like It" Failed to Draw at 44th Street Theatre with Result that Sponsors Ended Engagement Saturday Night—Attraction Grossed $5,800 in Week Getting Half of This on Saturday

The Producing Managers Association's endeavor to establish the National American Theatre with the presentation of Marjorie Rambeau in "As You Like It" ended up with failure at the end of the first week run of the play at the Forty-fourth Street Theatre and resulted in the sudden closing of the attraction on Saturday night. A total sum of $5,800 was taken in by the attraction during the week, with about half of the intake coming in on Saturday as the show played to a matinee of $1,000 and grossed about $1,750 at the evening performance.

"As You Like It" got off to a very bad start at the Forty-fourth Street on Monday night of last week. The advance sale on Monday morning did not reach over $300, despite the fact that a dignified program of advertising has been conducted in the dailies prior to the opening. As soon as the P. M. A. made a check Monday morning of conditions and had gotten in touch with the agencies, a slough of tickets were distributed about the city as complimentary for the opening performance. That evening the window sale was very poor with about $150 being taken in then. On top of this the reviewers in the daily papers did not take kindly to the star or the play with the result that business during the week was not helped any.

The producing managers who were financially in back of the attraction had expended $30,000 on it prior to the time it was brought into New York, as the play was given the week before in Washington, and another $10,000 was expended by the P. M. A. before the final curtain was rung down. No notice had to be given the members of the cast as they were just completing a two-week tryout of the play.

On Wednesday of last week a meeting of the Managers' Committee on the National Theatre movement was called and various remedies were suggested to stimulate and build up business. Another meeting was held on Friday when it was suggested that the scale of prices be cut in half for the balance of the run of the play. The top price for the opening week was $2.50 and when those who suggested the cut were asked what they thought would be a scale that would attract attention, said fifty cents, $1 and $1.50 top. It was intended at that time to put that scale in effect this week, when another special meeting was called for Saturday noon. At this meeting the proposition was given considerable thought with the suggestion being made that the best thing to do without incurring any further loss was to close the play on Saturday night, which was done.

Augustus Thomas, executive secretary of the P. M. A. and who fostered the idea of the National American Theatre, announced that another attempt to establish the theatre would be made next fall with the presentation of the "Twelfth Night." He stated that the personnal of the company would be practically the same as that which appeared in "As You Like It," with the exception of Miss Rambeau, who would return to the Al H. Wood management next season.

Though the Producing Managers announced that the decision of the National American Theatre movement was for the presentation of "As You Like It" with Miss Rambeau, it has been learned that the educators and philanthrophists who had been selected as members of the directorate of the movement were opposed to the selection of this play and the star as the initial endeavor of the theatre. These men, it is said, appeared at various meetings and opposed the presentation of the play, suggesting that a more modern play be selected for the initial endeavor. However, it is claimed, Augustus Thomas, who had some months ago written a story regarding the establishment of the National Theatre movement in the *Saturday Evening Post* in which he intimated that Miss Rambeau would appear in the first play, was determined that no change be made in the plans and insisted upon the production of the Shakesperean play.

These directors felt very much put out by the stand that Thomas took and lost interest in the progress of the theatre movement. They said that they were willing to interest themselves in a movement similar to the American National Theatre but that they would by no means permit any one man to choose the play and star to be presented unless he had received the unanimous approval of all those concerned in the project.

It is said that the lay directors of the organization were told that as long as the Producing Managers Association were financing the venture that the organization had the right to have the last say on the selection of the play and the cast to appear in it. They were further informed that as Mr. Thomas was executive secretary of the P. M. A. and had fathered the National Theatre movement that his judgment should not be questioned.

PAYTON IN GOOD STANDING

Corse Payton's name has been removed from the blacklist of the Equity. The list is a compilation of managers with whom the Equity will not allow their members to sign contracts for engagements. Several claims for back salaries due their members who had appeared in a road show, "Over the Hill," sponsored by Payton, aggravated further by an ill-fated stock venture promoted by Corse in Newark were said to have occasioned the listing of that manager's name.

Corse has since adjusted the claims for the road show and Equity has ruled that the stock claims were unjust inasmuch as the members had agreed to gamble with Payton.

IRENE RETURNING TO VAUDE.

Irene Castle, who is and has been touring in her own "Fashion" show, playing one-nighters throughout the East and Middle West, will return to vaudeville on May 14th. She is booked to open at the Palace, Cleveland, on that day, with more time to follow. Her show will probably be closed for the summer.

"SALLY" CLOSES MAY 19

"Sally," at the conclusion of its engagement at the Colonia Theatre, Chicago, on May 12, will play Milwaukee the following week and then conclude its tour for the season with the company brought back to New York after the engagement. It will open again on September 3 at the National Theatre, Washington, with Leon Errol and Marlyn Miller heading the cast.

FEW SHOWS IN MIDDLE WEST

TERRE HAUTE, April 30.—The Grand theater closed its season on April 22nd. Few shows played here or in fact in any of the middle west towns this season. "Lightnin'" did the banner business of the year playing four performances to a capacity business.

HENRY HULL IN STOCK

Henry Hull has been engaged to appear in his original role in "The Man Who Came Back" with the Alhambra Players in Brooklyn. The play will be given next week, beginning May 7.

CHICAGO THEATRES CLOSING

CHICAGO, April 28.—The past week can be added to others when totalling the bad weeks in the theatres in this city.

Business is still way off. "Bristol Glass," which opened here at the Blackstone closes tonight and will be put aside pending the New York showing in the Fall. The Blackstone will remain dark for the present. "Loyalties," a splendid bit of entertainment with an excellent cast has not received good patronage at the Powers and leaves tonight to make room for "Why Not," a comedy which opens Monday night at this house.

The prediction a few weeks ago that Chicago would witness an early closing theatrical season is very evident the way things look at present. With the Illinois dark at present, and the Blackstone closing its doors tonight, there is nothing in view for the Colonial where "Sally" is now playing and which will end its engagement on May 12. The same can be said of the Olympic where Olga Petrova in "The Hurricane" is trying to win favor and The Great Northern which is at present playing "Blossom Time."

The following productions are now playing here: "For All of Us," at the Studebaker; Frank Keenan in "Peter Weston," at the Harris; "Two Fellows and a Girl," at Cohan's Grand; "Up the Ladder," at the Shubert Central; "Peter and Paula," at the Playhouse; "Light Wines and Beer," at the Selwyn; "R. U. R.," at the Cort; "Steve," at the Princess and "The Passing Show," at the Apollo.

MORE TROUBLE FOR "GABETTE"

The troubles of George Byron Totten, managing director of the Community Players, seem to grow with each succeeding week.

Totten sponsored the production of "Gabette," which closed out of town several weeks ago owing back salary to the members of the cast. Last week the Equity stepped in and ordered its members not to sign any contracts with Totten for a forthcoming stock venture until he had liquidated the claims held against him by members of their association.

And if that wouldn't seem sufficient to worry about for one time, the authors of "Gabette" are said to be contemplating a suit to rescue their play from his clutches.

The piece was written by Sidney Lazarus and Frank Marens. It is said that the out of town showings were sufficient to convince other "money angels" that the show had a chance. The latter, however, want to take over the piece and count Totten out, but an existing agreement between the producer and the authors is holding up the transfer. The latter have a theatre already lined up for a metropolitan showing, but cannot proceed until Totten has either satisfied the outstanding salary claims or else has relinquished the play to the newer interests.

CARR SUED BY HOTEL

Alexander Carr, is made defendant in a suit filed last week in the Third District Municipal Court, by the New York Statler Hotel, Inc., for the sum of $330.00.

The hotel company which operates the Pennsylvania alleges that the money is due since last November when that amount was expended by them as doctor's fees when Carr was ill. The actor was playing the Shubert-Teller Theatre in Brooklyn last week where he was served with the summons in connection with the action.

"HELEN OF TROY" FOR SELWYN

Rufus Le Maire's new musical attraction "Helen of Troy" is scheduled to have its New York premiere at the Selwyn Theatre on June 11. "The Wasp" which moved to the Selwyn from the Morosco on Monday night will remain at the latter theatre until June 9.

SUBWAY CIRCUIT CLOSING

The three theatres in Brooklyn, which are on the Subway Circuit, the Majestic, Montauk and Shubert-Teller, will close for the season on May 12.

ROGERS TO STAY WITH "FOLLIES"

Will Rogers will remain with the Ziegfeld "Follies" during the remainder of the run of the play at the New Amsterdam Theatre. This information was imparted to Florenz Ziegfeld, Jr., last Saturday by Rogers, when the latter called upon the producer at his office. Rogers informed Ziegfeld that even though their contract was verbal he would remain with the attraction as long as Mr. Ziegfeld felt that he should and that he would not quit the show on June 1 as he originally had planed to do, so that he would be unable to go to California and complete some picture contracts, as well as being able to be with his wife and children.

The appearance of Rogers at Ziegfeld's office created considerable surprise, as at that time Ziegfeld was preparing to close negotiations with Eddie Cantor to have him replace Rogers in the show after June 1. The Cantor deal had been practically completed and all that remained to be done was to have Cantor and Ziegfeld on Monday confer over minor details of the contract.

Gilda Gray, it is said, will probably leave the cast of the "Follies" some time in June to enable her to take a trip to France, which she had planned to take prior to the announcement that the show would remain at the New Amsterdam for the summer.

Gallagher and Shean, however, have announced that their last performance would take place on May 31 and that then they would leave to join George White's new show.

Their engagement will be contingent on the disposal of the controversy existing between Ziegfeld and Gallagher and Shean. Should this team leave the show Errol and Catlett will be substituted in their place. Despite the fact that Ziegfeld is insistent that Gallagher and Shean remain with the present "Follies" during the run of the attraction, it has been learned, that the Actors' Equity Association is not entering into the mix-up due to the fact that they did not sign an Equity contract. The act plans to leave the "Follies" on June 1 to begin rehearsals with George White's new show in which they are to be starred. This show will go into rehearsal on May 7 and it is understood that Ziegfeld at that time will be in a position to know whether or not Gallagher and Shean will continue with his attraction at the New Amsterdam.

It was announced at the Ziegfeld office that eighteen new girls would be added to the cast of the "Follies" in June 1 and that with that number there would be 102 women in the cast of the attraction. Ned Wayburn has been commissioned by Ziegfeld to stage several new numbers which will be put on when the new girls are added to the cast. At that time there will also be a change in wardrobe for the chorus and principals, with most of the present wardrobe being discarded for new costumes.

WHITE'S SHOW STARTING

George White's new show, which begins rehearsals next Monday, is scheduled to open at the Apollo Theatre, Atlantic City, on May 28. The opening will be contingent on the release of Gallagher and Shean, who are to be the principals of the show, from the Follies prior to that time. In case the comedians cannot get this release the opening will be deferred another week. In case the original opening date is played, the attraction will play two weeks on the road and then come into the Globe Theatre the week of June 11.

ALL-STAR REVIVALS AT LYRIC

PHILADELPHIA, April 23.—The Philadelphia Theatre Guild, the destinies of which will be directed by Milton Shubert, will take over the Lyric Theatre on May 7, for a series of all-star revivals. The initial attraction will be a revival of "A Successful Calamity," with William Gillette and Lola Fisher heading the cast. Later in the season Francine Larrimore will appear with the Guild players in a revival of "Scandal." A number of other stars will also appear in various plays.

AMUSEMENT STOCKS IN SLUMP HIT NEW LOW RECORDS FOR THE YEAR

Famous-Players on Monday Drops to 80 While Loew's Goes to 17—Orpheum the Only One to Make Gain During Week —Goldwyn at 5½

The outstanding feature of the transactions in the amusement stocks last week was the gain made by the Orpheum issue. The street was full of rumors concerning the amusement securities, Orpheum being the only stock that did not come in for much discussion and by the same token Orpheum was the only issue to show a gain. The Federal trade inquiry into Famous Players showed its effect, the stock vaccilating according to the testimony. Although traders usually disregard a Federal inquiry as of little importance, a panicky market will seize on the slightest excuse to start a selling movement, and the current proceedings can in no way be termed a "slight excuse." The testimony that is being given so far does not make it any too easy for the Famous Players, although it should show why the company is in a position to make huge profits and thus affect the stock favorably.

A rumor was current that Goldwyn is to exchange its outstanding common stock at the rate of four for one, one share of the new to be given for four shares of the old. While this would seem to presage the declaration of a dividend in the future it would cause an immediate decline, as any announcement of redistribution or reorganization is always looked on askance at first. Loew was also the victim of rumors, it being said that the dividend would be again passed. This would account for the issue falling off, the falling through of the the anticipated purchase of a coast theatre helping the slide along.

On Monday of this week all stocks were off, the entire market having been raided by the bears and the amusement stocks following the line of least resistance.

Famous opened a week ago Monday at 86½ and closed on Saturday at 85¾ for a loss of ½ point with 8,200 shares sold. On Monday of this week it suffered a real slump, at one time going to 80, a new low for the year. Covering in the closing hours brought it back to 83, a loss of 2¾ points for the day, with 4,300 shares sold.

Goldwyn, opening at 6 last week, declined ⅜, closing at 5⅝ with 11,500 shares traded. On Monday of this week it declined ⅛ more, the smallest loss of any of the amusement stocks on that day, closing at 5½. It is possible that the reason for this is that only 500 shares were in evidence.

Loew, with 7,600 shares sold last week, broke from 18⅝ to 18, a loss of ⅝. On Monday of this week this issue also established a new low for the year, going to 17 and coming back only ⅛ at the close with 8,600 shares sold, more than all last week.

Orpheum was the only issue to show strength last week, 10,000 shares being sold and the issue rising from 19¾ to 20⅞ at one time going as high as 21⅝, a new high for the year. The issue chalked up a gain of 1⅛. On Monday of this week, following the general market trend, Orpheum declined to 20⅛ for a loss of ¾ with 5,100 shares sold.

HERE IS THE WINNER!

YOUNGSTOWN, Ohio, April 29.—After 132 hours of continuous dancing, Albert Kish shuffled off the floor at midnight and challenged the world to beat his record.

"I might have gone longer," he said, "but for the ordinance."

Youngstown City Council has banned endurance dancing. The ordinance became effective at midnight.

Kish has been deluged with letters and telegrams from theatrical promoters. The Mayor has put an end to all future contests following the protests filed by mothers of the city.

BAILEY SUES ON NOTE

Oliver D. Bailey, lessee of the Republic Theatre started an action last week against Leon deCosta, seeking to recover the sum of $407.90. The suit, according to the papers filed in the Third District Municipal Court, is brought on account of a promissory note dated January 5, 1922.

HOCKEY AND GREEN ACT ROUTED

"The World of Make Believe," the new Hockey and Green act, featuring Nola St. Claire, will be shown at the Palace, New York, on Monday, May 7. The piece has also been given a long route for next season over the Keith Circuit, starting at Buffalo, September 17.

GILLETTE PLAY FOR PHILADELPHIA

William Gillette has written a new play entitled "Winnie of the Wolves," which was adapted from a short story by Bertram Ackley. The actor will open in the play in Philadelphia next month, in a production made by the Philadelphia Theatre Guild, recently formed.

"BOOTLEGGERS" FOR LONDON

Madison E. Corey, who is in London, cabled Will A. Page, author of "The Bootleggers," that he had formed a syndicate to produce the play in London and that the production would be made in June at a West End theatre.

GERTRUDE HOFFMAN AT MARIGOLD

CHICAGO, April 28.—The appearance of Gertrude Hoffman with practically her "Hello Everybody" show on the Shubert time this season at Marigold Gardens marks an epoch in cabaret entertainment. There are seventeen girls and five male principals in addition to Miss Hoffman. The show has been divided into four parts, and includes the sleigh bells, bathing number, "Up in the Air" number and the Hawaiian number with which Miss Hoffman's girls are identified in addition to dancing which is especially good. The romping girls who are enabled to come in close proximity with the audience makes the entertainment appealing in the extreme. The engagement is for four weeks, with the option of four weeks more. The terms are a percentage arrangement on couvert charges, with a guarantee for Miss Hoffman. Ernie Young's Orchestra provides the music for the show, in addition to playing for the dancing of the diners. Max Hoffman conducts the orchestra during the revue, at other times, it is under the personal direction of Fred Hamm.

WOODS TO DO "NEXT CORNER"

Lester Lonergan has been engaged by A. H. Woods to stage "The Next Corner," a play by Kate Jordan, which Woods will produce early in August. This will be the first new production that Woods will do next season.

NEW NAME FOR WOODS PLAY

Al. H. Woods has decided that when New Yorkers get a glimpse of Aaron Hoffman's play "Light Wines and Beers" next summer at the George M. Cohan theatre they will know it as "The Good Old Days."

MAY ROBSON SAILS

May Robson sailed for Europe on the *Aquatania* Tuesday. She will remain abroad until August when she will return to tour in "Mother's Millions," a play by Howard McKent Barnes, under the direction of Augustus Pitou.

PROTESTS THEFT OF FOREIGN PLAY

In the May issue of the *Dial*, Arthur Schnitzler, Viennese dramatist, protests against the unauthorized production in America of plays by European authors. Schnitzler claims that such works are stolen and in many cases produced without the knowledge of the author. Schnitzler writes, in part, as follows:

"I am continually receiving word from America that certain people there claim the right to dispose of my works or even to act as my general agents, although I have never given any authority of this sort. Publishers, editors and theatrical managers, but especially myself have incurred many annoyances and damages from this."

Schnitzler states that in the future any manager negotiating for a play of his with a supposed agent should ask the agent to show Schnitzler's written authority to negotiate on that particular play. He also speaks of the laxity of international copyright laws and his statements are borne out by other European writers canvassed by the *Dial*.

This publication suggests that the matter be taken up by Authors' League, with a view to interesting Congress in the passage of a law providing for the "complete re-establishment of copyright treaties." One European author expressed surprise than any American producer should seek to purchase his plays when they could steal them so easily.

BIG INSURANCE POLICIES

The proposed plan of S. S. Kresge of the big chain of five and ten cent stores, to take out a life insurance policy amounting to $5,000,000 but which went wrong owing to the protests of the agents' organization reveals the news that big as his proposed policy was to be, there are others of equal amount.

To be exact there are two life insurance policies which call for $5,000,000 payments. Both are held by motion picture men. Jesse Lasky has one and Adolph Zukor, the other. Million dollar policies are quite uncommon in the picture field. Mary Pickford has one, her husband, Douglas Fairbanks holds one for a like amount, and so does the comedian Chaplin. Eugene O'Brien is also mentioned in the million dollar class as well as William Fox, theatre owner and picture producer, who is also said to hold one of the prized policies.

COLORED CAST SHOW FOR FRAZEE

The Ethiopian Art Theatre, an organization composed of negro actors, will begin a repertory engagement at the Frazee Theatre on Monday evening, May 7, under the direction of Raymond O'Neil. The opening bill will be Oscar Wilde's "Salome," preceded by a curtain raiser called "The Chip Woman's Fortune."

The company's repertoire will also include "The Comedy of Errors a la Jazz," "Everyman, in a Cabaret," "The Follies of Scapin," "George," an impressionistic play from the German in twenty-two scenes, and "The Taming of the Shrew."

"LIGHT WINES" MOVES

Light Wines and Beer," the Aaron Hoffman comedy, will not be brought to New York immediately after all. Prior contracts forced the piece out of the Woods Theatre, Chicago, but it has moved into the Selwyn in that city, instead of proceeding to New York as had been planned. According to the present schedule the piece will not be brought in until August.

FRIARS' SHOW FOR ELKS

A Friars' Night will be held at the club house of the Elks No. 1 lodge at Forty-third street and Sixth avenue on Sunday night, May 20.

"SIX CYLINDER LOVE" FOR FILMS

William Fox has purchased the motion picture rights of Wm. Anthony McGuire's "Six Cylinder Love" from Sam H. Harris. The play will end its season in Boston on May 5th and will again go on tour in September.

BURNSIDE GOES TO LOS ANGELES

With the closing of the Hippodrome last Saturday night, R. H. Burnside and twelve heads of departments of the playhouse left for Los Angeles, Cal., where Burnside will have charge of the staging of a mammoth Pageant at the Coliseum on July 2.

The men whom Burnside is taking with him will supervise the construction of a stage in the Coliseum, where a huge spectacle and entertainment similar to a Hippodrome show will be staged by Burnside during the Exposition in Los Angeles. The Coliseum will seat 75,000 persons. Burnside will only remain in Los Angeles for two days and will then start back for New York stopping en route at Cleveland where he will arrange for a production similar to the Hippodrome production to be given late in May at the Hippodrome, Cleveland, under the auspices of The Hermits, a Cleveland organization. He will arrive in New York on May 9 when a special performance of "Better Times" will be given for the members of the United States Chamber of Commerce who will be in session there.

At that time Burnside expects to know what the future policy of the Hippodrome will be. When Burnside returns to the coast during the middle of May it is said that pending the pageant he will direct a motion picture spectacle at one of the Hollywood studios. Should this picture prove a success, it is said, that Burnside will devote a considerable portion of his time to the production of motion pictures, without giving up his association with Charles B. Dillingham's production interests.

ORPHEUM PLAYERS CLOSE

READING, Pa., April 30.—The Orpheum Players closed a season of eighteen weeks at the Orpheum Theatre April 28, and open for a Summer run and an indefinite stay at the Rajah (vaudeville) April 30, presenting for the first week "The Demi-Virgin," to be followed by "The Gay Young Bride," with Tommy Martell in the leading role. The change from the Orpheum to the Rajah was necessitated through previously booked dates at the Orpheum, which could not be canceled. Rentals and combinations will fill out the month of June. "The French Models," announced as a Manheim-Vail show, is announced for May 8, with either the Pat White Show or "Laffin' Through" for the 15th. The Sells Floto Shows play here May 5 and the Ringling-Barnum and Bailey, May 21. Arthur Diggs, well-known burlesque agent, was here April 19 in charge of the brigade with the Sells Floto Shows.

COHAN'S LEASE EXTENDED

CHICAGO. April 28.—Cohan's Grand Opera House will not be demolished this year. By mutual agreement between the owners of the property and Mr. Cohan it has been postponed for one year. According to the terms of the lease the building must be closed by Jan. 1, 1924. With the new agreement, comes the news that "Little Nelly Kelly" is definitely slated to open the new season at the Grand.

COHAN SHOW OPENS MAY 21

George M. Cohan's new musical comedy, "The Rise of Rosie O'Reilly," will begin its summer engagement at the Tremont Theatre, Boston, on May 21. It will not have any preliminary tryout, going direct from its New York rehearsals to its Boston opening.

"TEN DAYS" NEW TAB SHOW

"Ten Days," a tabloid musical comedy by M. Thor, was placed in rehearsal last week and will shortly open out of town. The cast includes Charlotte La Rose, Daisy Ford, Olivette Paul and George Beyer.

HARRIS TO DO "GRANT" PLAY

Sam H. Harris will produce next season, "A Man Named Grant," a play by Edward E. Rose, which is based on the life of General U. S. Grant. Albert Phillips will portray the title role.

ERLANGER'S SUIT AGAINST KLAW ENDS—JUDGE RESERVES DECISION

After More Than Week of Hearings on Erlanger's Claim for $270,000 Against Marc Klaw Court Withholds Findings Until Briefs Are Filed—Erlanger Own Star Witness

Decision was reserved Monday by Justice Nichols of the Supreme Court after listening to testimony for more than one week in the action A. L. Erlanger brought to recover $270,000 he claims is due him from Marc Klaw. Justice Nichols instructed the attorneys in the case to submit briefs as to certain legal phases of the case upon which he will base his decision.

Erlanger proved to be the star witness of the trial. He told of the formation of the partnership between himself and Klaw thirty years before they split in 1918. He said the split was brought about through Klaw playing "hookey" from business by taking a six months' vacation each year and Klaw's son Joseph acting about the offices and New Amsterdam Theatre in a manner which did not meet with his, Erlanger's approval. Mr. Erlanger said the trip to Europe of Klaw began in 1903 and kept up until the time of the severance of their business relations.

"After his trip in 1903," testified Erlanger, "Klaw came to me and said, Abe, I had a wonderful time abroad and I guess I will spend five or six months of my time each year over there.

"Those trips, he told me did him a world of good" continued Mr. Erlanger, "but I replied, Marc, those trips are not in our contract, and I will not stand for them."

Three alternatives were offered Klaw by his partner in 1903, one, to pay the interest on the additional capital Erlanger had put into the business, for Klaw to put into the business an equal amount of capital, or to agree to a friendly dissolution. "Personally," said Mr. Erlanger, "I preferred the alternative but Klaw agreed to payment of interest on the additional capital put up by me which amounted at that time to $150,000 and the firm continued as it had since 1888."

Questioned by one of his attorneys, Chas. Evans Hughes, Jr., Mr. Erlanger declared that Klaw knew nothing about the booking business and knows nothing yet. When asked how he came to go into business with his partner, Erlanger answered "How does a man marry an unworthy woman? . . . I don't know myself why I ever stood for Klaw and his family . . . we continued the business after 1903 because the firm's name had acquired some trade value. . . I don't know why I ever stood for him playing hookey on me.. . . I was a sucker. Klaw was a shrewd business man but he knew nothing about the booking or theatrical business."

Mr. Erlanger caused a laugh at the expense of the attorneys when he told of the dissolution settlement and his being paid for the extra capital he had put into the firm. "I got $800,000," he declared hotly, "and you lawyers were so good business men you lost $200,000. And the lawyers were shrewd enough to take non-taxable Liberty bonds for their fees and leave me the taxable bonds." He also explained that the lawyers sold his interest for less than it was worth.

In subsequent testimony Erlanger said that if it wasn't for Klaw's son the firm might still have been in existence as it had been originally. He said that the final break came in 1918 after he had heard disquieting rumors about Klaw's son. Young Klaw was an auditor and Erlanger told of having heard of Joseph Klaw's misconduct around the New Amsterdam Theatre. At one time young Klaw was put out of his office by Erlanger. This was in connection with a letter sent to Erlanger by young Klaw, and over which there rose an argument. Shortly afterward in May, 1918, the firm broke up.

The last witness to testify on Monday was Joseph Klaw, whose discharge by Erlanger in 1918 was primarily the cause of the split between Marc Klaw and Erlanger.

Klaw denied that his discharge was the outgrowth of any complaints that may have reached Erlanger's ears with reference to his (Klaw's) conduct. He described a meeting he had with Erlanger in the latter's office on April 11, 1918. He said he had written a letter explaining all about the interest charges on excess of Erlanger's capital in the business and had gone to see him about it.

When he entered Erlanger's office, Klaw testified, Erlanger had his letter in his hand and was just tearing it up. As Klaw entered, Erlanger spoke and said, "Joe, I don't know what is in this letter."

Klaw said he accused Erlanger of having read the letter and that the latter retorted by calling him a liar.

"When he did that," said young Klaw, "I told him that I would smash him in the face and he said: 'have you a gun?' I said I did not have any gun and did not need one to lick a little runt like him, which I said I would proceed to do unless he took back what he said, calling me a liar. So he took it all back. Then I said: 'Am I fired?' and he said that I wasn't fired but that he did not want me to come near me again."

He later testified that it was not until May 2 that he was discharged.

Under cross examination Klaw denied that Erlanger had instructed Tommy Tucker, a colored doorman, to throw him out of the office, saying that he abided by Erlanger's edict to stay out.

STAGE DIRECTOR FILES SUIT

Edgar J. MacGregor, stage director, filed suit last week against George E. Stoddard for $289.32, which amount is claimed as balance due for royalties for the period of February 3 to April 23, 1921, as per alleged agreement.

The suit was filed in the Third District Municipal Court through MacGregor's attorney Samuel R. Golding, of No. 299 Broadway, and according to the complaint the money is due in connection with the musical show "Jim Jam Jems."

BIG REVUE FOR CARROLL THEATRE

A big musical revue will be the attraction at the Earl Carroll Theatre this summer, commencing early in June. Scenery and costumes of lavish display will be featured with a big cast and chorus. Music and lyrics are by Earl Carroll and associated with him in the production will be Alexander Lefwitch.

ACTRESS APPEALS HANNA CASE

Miss June Avis Evans, actress, through her attorney, John B. Johnston, of 100 Broadway, filed a notice of appeal to the Appellate Division last Monday from the order of Surrogate George A. Slater, dismissing and denying the petition of Miss Evans for a trial by jury of her claim against the estate of Dan R. Hanna, millionaire publisher of Cleveland. The notice was filed in White Plains, N. Y.

Miss Evans alleges that she is a creditor of the Hanna estate because, she says, that Mr. Hanna previous to his death promised to give her $15,000 a year for life provided she would break off her engagement of marriage to him. He failed to leave this amount as a legacy in his will.

"PAPA JOE" CLOSING

"Papa Joe" is scheduled to end its engagement after a two weeks' stay at the Lyric Theatre next Saturday night.

WANTS NINA PAYNE FOR "SALLY"

John Tiller is conducting negotiations with Florenz Ziegfeld, jr., to obtain the English production rights of "Sally." Mr. Tiller is desirous of staging the production in London in the Fall and having Nina Payne, the American girl dancer play the title role. Tiller says that Miss Payne is an American girl who found herself abroad. Miss Payne went to England two years ago after meeting but moderate success at home and organized an act with a Jazz Band of versatile instrumentalists. She called the turn Nina Payne and her Six Ad Libs. The turn was an instantaneous hit and is now playing an engagement at the Follies Bergere in Paris. Mr. Tiller said that Miss Payne created a sensation and that the English and French producers are desirous of having her appear as the central character in "Sally" abroad.

ROYCE TO DO "LADY FRIENDS"

Edward E. Royce has taken a financial interest in Mary Frazee's musical version of "My Lady Friends" and will direct the production of the musical comedy when it goes into rehearsals early in June.

WIFE LOST—MARRIES AGAIN

William Joseph Wilson, an actor, 50 years of age, under the so-called Enoch Arden law obtained a license to wed for the third time, and took as his bride in the Municipal Chapel, May Josephine McGrath, an actress of 32. Deputy City Clerk J. J. McCormick officiated.

To the question of whether he had another wife, Wilson wrote on the application: "One dead; one don't know." His second wife was Elizabeth M. Wilson. Years ago he said she disappeared and March 16 last the marriage was dissolved in the Supreme Court, Brooklyn.

ONLY "FOLLIES" FOR SUMMER

No attraction, but one of the Ziegfeld "Follies," will be seen at the New Amsterdam Theatre between June 1 and September 18, as Florenz Ziegfeld, Jr., has an annual lease on the house for that period. Mr. Ziegfeld says that if the present Follies does not run until September, a new "Follies" will be ready to take its place. A story that "Adrienne" was going into the house caused Ziegfeld's statement.

"FIRES OF SPRING" OPENING

Robert McLoughlin's initial endeavor as a Broadway playwright will be presented by L. Lawrence Weber at the Majestic Theatre, Brooklyn, during the week of May 7. The title of the play is "Fires of Spring," and Josephine Victor is playing the leading role.

EDDINGER QUITTING STAGE

Wallace Eddinger, announced last week that he was through with acting and that shortly he would announce the organization of a producing company of which he would be the head. Eddinger who is reputed to be wealthy has been interested financially in the production of plays with Sam H. Harris and Sanger and Jordan. He also is financially interested in the Equity Player's arganization.

"ANNABELLE" POSTPONED

Brock Pemberton has decided to hold over his proposed production of the musical comedy version of "Good Gracious Annabelle" until autumn. Clare Kummer, author of the farce is also converting it into a musical comedy, but is at present occupied with adapting "The Javanese Doll," for Carle Carlton.

"HOW COME" CLOSING

"How Come?" the colored show at the Apollo, will conclude its engagement there on May 12, after a four-week stay. The attraction played the house on a guarantee of $3,500 a week to the Selwin's for their share of the receipts. Negotiations are pending for the removal of "The Last Warning" to the Apollo from the Klaw on May 14.

"FOR VALUE RECEIVED" IS CLEVER

STAMFORD, Ct., April 30.—"For Value Received," a comedy in four acts, by Ethel Clifton, was presented Friday night at the Stamford Theatre, with Augustin Duncan heading a capable cast, in the role of a blind author. The plot is original and the play is unusually well staged. Maude Hanaford has the leading feminine role.

The story concerns Almeric Thompson, a blind author who is successful in his work, and Beverly Mason, his secretary and stenographer. The author has secured all possible comforts and capable assistance from Miss Mason, who has sold outright her services to him as well as herself.

A one time lover of the girl appears on the scene, a youth with whom she was very intimate a few years previous. Her sister also arrives, coming from abroad where she has added to her musical education. It is for her sister Catherine's education that Beverly has made the sacrifice. Lawrence Banning, former sweetheart of Miss Mason has met her sister Catherine in Paris which accounts for their arrivals together. Another sacrifice is made by Beverly who gives up Banning in order to make her sister happy.

In the meantime her relations with Thompson the blind author, are brought home to her as she views it from the point of the average outsider and she decides to leave him, although he offers to marry her. She is away from him a year during which time the author finds that his life is hardly worth living without her.

Having earned enough money to pay back the sum she borrowed from him Beverly returns to the author and offers to give back the money originally taken to aid her sister's education. However, she learns that she really loved the blind writer and a happy ending is the result.

Augustin Duncan, as Thompson, has created a role that is different and one that has great possibilities with a Metropolitan audience. Throughout the play his acting was a constant source of admiration. Miss Hanaford, as Beverly Mason, was always effective and was particularly good when the part called for strong emotional scenes. Others in the cast included Harry Blakemore, who furnished some comedy as a negro servant, Edward Weyes, as Banning, Remp Carpen, as Catherine Mason, and May Hopkins, as Bernice Quinlan, all were capable in their respective parts.

AGENT HELD ON ACTOR'S CHARGE

Paul Allen, booking agent, was held in $2,000 bail last Monday in the West Side Court by Magistrate Oberwager, when he was arraigned on a technical charge of grand larceny as a result of allegation made by Abraham Bush, who charged that Allen took $200 from him and promised to book him in a vaudeville sketch entitled "Love's Caprice." The agent failed to make the booking and also to return the money.

The hearing was adjourned until Wednesday at the request of Allen's counsel, who wanted more time in which to call witnesses. Several other vaudeville people appeared in court and identified Allen as the man who had accepted various sums of money from them with the promise of booking them in acts.

PRINTER'S MEMORY BAD

On billing and lithographs which is being used in the dramatic stock theatres for Avery Hopwood's play, "Why Men Leave Home," there is an underline saying "direct from a season's run at the Broadhurst Theatre, New York." This play, however, was not presented at the Broadhurst Theatre, but ran at the Morosco Theatre for about four months.

WHITEMAN PLAYS FOR ROYALTY

LONDON, April 30.—Paul Whiteman and his Orchestra played for an exclusive dance given at Brooke House, Park Land, by Lord and Lady Mountbatten, recently. The Prince of Wales, although scheduled to attend, was absent because of illness. Prince Henry and Prince George attended, however, and danced throughout the evening.

VAUDEVILLE

SEVENTY-FIVE ACTS FOR N.V.A. BENEFITS

THREE BIG SHOWS ON MAY 13

Over seventy-five headline acts, including vaudeville, motion picture, legitimate and musical comedy stars have thus far been secured to appear at the three monster benefit performances for the National Vaudeville Artists' Club, which will be held simultaneously in the Metropolitan Opera House, the Hippodrome and the Manhattan Opera House, on Sunday evening, May 13th. The committee on arrangements for the show consists of almost the entire booking force of the B. F. Keith Vaudeville Exchange, including Eddie Darling, Lawrence Goldie, John Collins, Arthur Blondell, Danny Simmons, Jack Dempsey, I. R. Samuels, C. P. Stackhouse, Harvey Watkins, Jim Aloz, Clark Brown and others. Each of these are working on the biggest names on their books to appear at these three performances.

None of the acts is billed over the other, all being given equal billing and publicity. Newcomers to the benefit are Al Jolson and Eddie Cantor, who have signified their positive intention to appear. Others who are being billed for the three houses are: Julia Arthur, Adelaide and Hughes, Ernest Ball, Belle Baker, Ben Bernie and Band, Johnny Burke, Fanny Brice, Bushman and Bayne, Six Brown Brothers, Clark and Bergman, Joe Cook, Craig Campbell, Emma Carus, Harry Carroll, Clayton and Edwards, Dooley and Sales, D. D. H.?, Dooley and Morton, Kitty Donor, Gus Edwards Revue, Julian Eltinge, Trixie Friganza, Fenton & Fields, Ford Revue, W. C. Fields, Kitty Gordon, Gallagher & Shean, Bob Hall, Al Herman, Frankie Heathe, Mary Haynes, Emma Haig, Howard & Clark, Al Jolson, Irving and Jack Kaufman, Leedom & Stamper, Eddie Leonard, Marine Band from "Leviathan," Lewis & Dody, Vincent Lopez, Benny Leonard, Ted Lewis, Lee Children, Montana, Will Mahoney, Morton & Glass, Morgan Dancers, Ona Munson, Sam & Kitty Morton, Olsen & Johnson, Patricola, Yvette Rugel, Rooney & Bent, Ruth Roye, Hugo Riesenfeld, Will Rogers, Ray Samuels, Santos & Hayes, Paul Specht's Band, Fred Stone, Valeska Suratt, Blossom Seeley, William Seabury, Chic Sales, Val & Ernie Stanton, Henry Santry & Band, Eva Shirley & Band, John Steel, Santley & Sawyer, Seed & Austin, Harry Stoddard & Band, Frank Tinney, Sophie Tucker, Toney & Norman, Toto, Julius Tannen, Van & Schenck, Van Hoven, Sybil Vane, Van & Corbett, Williams & Wolfus, Jack Wilson, Bert & Betty Wheeler.

W. V. M. A. BOOKS PALACE

CHICAGO, April 28.—The Palace Theatre, at Minneapolis, owned by Finkelstein and Rubin, which has been booked this season by the so-called "Shubert" agency in Chicago, conducted by Geoerge H. Webster in association with Lubliner and Trinz, turned to Western Vaudeville Managers' Association vaudeville bookings this week.

The Grand at Eau Claire, Wis., which booked in association with the Palace, is now supplied with bills by the Carrell agency of Chicago.

REVIVING "SWEETIES"

William B. Friedlander is reviving his tabloid musical comedy, "Sweeties," for a showing over the Pantages Circuit. Keenan and Stamm are to be featured in the act.

MANY FOREIGN ACTS ROUTED

In addition to over fifty foreign acts which have been signed by Harry Mundorf, the Keith European representative who returned to New York last week, a large number of other alien artists have been given routes by the Keith circuit and will open in this country next season. Mundorf visited over twenty-one countries in his search for material, and the names of the acts which he signed will be announced in THE CLIPPER shortly. Among the other foreign acts which have been routed for next season are the Stanley Brothers, who open for a tour of the Orpheum time in Kansas City on August 26; Harry Moore opens in Minneapolis on August 19; the Five Petleys at Keith's Palace, September 3; Willie Schenck opens on the Keith time August 26; the Hartwells open for a Keith-Orpheum tour in August, and Rastelli, the juggler, returns to America at the Orpheum, Brooklyn, December 17.

PEARL'S MARRIAGE ANNULLED

CHICAGO, April 28.—Pearl Regay, known in private life as Mrs. Ward De Wolf Childers had her marriage annulled in a hearing before Judge Thomas J. Lynch.

Less than six months after her divorce from John Regay, Miss Regay testified, she was married to Childers in Jersey City. "And then my troubles started" she declared. "I didn't mind supporting Ward, but I protested against spending more than $150 weekly on his family. Why every time he needed money I heard of a new cousin or uncle or aunt." Miss Regay just closed with the George White's "Scandals" last week which was playing its final engagement of the season at the Illinois.

AL DARLING HAS A NEW GIRL

Al Darling, manager of Keith's Royal Theatre in the Bronx, became a proud daddy, and Eddie Darling, general booking manager of the Keith circuit, an uncle, last Tuesday, April 24, when Mrs. Al Darling presented her hubby with an eight and a half pound baby girl. She will answer to the name of Catherine Elizabeth Darling and will probably be Mayoress of the Bronx some years hence, if not Governess of New York State.

AMATEUR MINSTRELS AT 5TH AVE.

A "mixed" minstrel, with members of the bill holding down the "ends" and amateurs contributing the song and dance specialties, is being given in addition to the regular bill at Proctor's Fifth Avenue this week. The amateurs appearing in the minstrels are the survivors of a series of opportunity nights staged at that theatre last week.

N. V. A. COMPLAINTS

John Hartley has filed complaint against Chief Nazarro, the juvenile, asking for two weeks' salary. Hartley claims that Nazarro let him out of the band which is in the act without any notice.

Joe Browning has filed a complaint against Joe Darcy, alleging that the blackface comedian is infringing on the line, "If a woman doesn't get the man she wants, heaven help the man she gets."

COHAN SUNDAY SHOWS DROPPED

The Sunday motion picture performances at the George M. Cohan Theatre were discontinued last Sunday. B. S. Moss had been playing pictures and a big act every Sunday for the past few months at the house. The film was usually the same one which was to come into the Broadway Theatre for the following week.

2 WEEKS AT PALACE FOR MIDGETS

Singer's Midgets will come into the Palace, New York, for a two weeks' engagement beginning June 11.

COAST BOOKING OFFICE FOR ORPHEUM

ESTABLISH OFFICE IN 'FRISCO

SAN FRANCISCO, April 30.—Frank Vincent, general booking manager of the Orpheum Circuit, and also a member of the executive board, arrived here last week on his tour of the circuit with Ray Meyers, and has established a new Western Booking office for the circuit. Harry A. Singer, who is the Orpheum representative here, is reported to be slated for the direction of the new office, which is to be ready by the beginning of the new season. According to Vincent, more than ten per cent of the acts which played the Orpheum Circuit during the past season were booked from the Coast. Harry Singer has been in charge of the production department of the circuit, which was organized last season, and the establishment of a booking office for the circuit in this city will allow that department to have a much wider scope and facilitate the booking of acts prepared by the department.

This new booking office in 'Frisco, in addition to catering to the new offerings, turned out by the production department of the circuit, will also take care of the bookings of film stars and Californian talent in general. It is understood that Ben J. Piazza, who is the Los Angeles representative for the Orpheum Circuit, will also be affiliated with the San Francisco booking office in an important capacity. The new booking office will make the third one for the Orpheum Circuit, the others now being in New York and Chicago.

PAN SHOWS AT JAMES

CHICAGO, April 28.—The James Theatre, at Columbus, Ohio, has started off with Pantages vaudeville as though it meant to get right into the record-breaking class of the Lyric at Indianapolis, Ind., and the Rivoli, in Toledo. The first three bills have given excellent satisfaction, although owing to troubles with the stage hands only six of the seven acts have been played. William James has written Alexander Pantages and Charles E. Hodkins that he is delighted with the shows. The newspapers were enthusiastic regarding the bookings. Charles E. Hodkins, general representative for Alexander Pantages, came on from Chicago for the opening under the new booking arrangement.

ASCHER HURT IN AUTO SMASH

CHICAGO, April 28.—Harry E. Ascher, one of the Ascher Brothers moving picture theatre owners operating many theatres in this city, was injured when the taxicab in in which he was riding collided with another machine on Loomis Boulevard at 63rd street. Mr. Ascher had his collar bone broken and sustained other injuries. His injuries, although painful, are not serious.

SPLIT WEEK AT INDIANAPOLIS

CHICAGO, April 28.—The Palace, Keith House, at Indianapolis, is to offer a split week policy during the Summer and prices will be reduced to fifteen and twenty-five cents. For some time there has been a general admission charge of ten cents to those entering the theatre before 1:00 P. M.

FORKINS & WEINER TO PRODUCERS

Marty Forkins and Jack Weiner have formed an alliance as producers of vaudeville acts. Their first products will be an abbreviated farce entitled, "Miss Mystery." It will have a cast of five.

SHAKESPEAREAN PLAYERS COMING

Arrangements are now being made between E. F. Albee, president of the B. F. Keith Circuit, and Archibald Flower, of the Shakespeare Foundation, at Stratford-on-Avon, whereby the famous Stratford-on-Avon Players will be brought to the United States for a tour next season, to present their Shakespearean repertoire in the principal cities of this country for the benefit of the Stratford theatre, museum and shrine. The foundation fund for this has been exhausted. Letters to Mr. Albee from Mr. Flower, Mme. Mary Anderson de Navarro and Ellen Terry have set forth the fact that unless financial aid of some kind was forthcoming it would be necessary to close up the Shakespeare theatre, and also the museum and gallery, in addition to stopping the maintenance of the cottages where the famous bard and Ann Hathaway lived.

A tour of the Stratford-on-Avon Players would take in only such houses as the Metropolitan Opera House, the Boston Opera House, the Chicago Auditorium, the Philadelphia Metropolitan Opera House and a few such other great institutional theatres or concert halls which would be available in the three or four other cities where such an attraction and its purpose would command adequate patronage.

ORPHEUM POLICIES CHANGE

The Orpheum Circuit began the operation of the Palace Theatre, in St. Paul, on Sunday, April 29, with a summer policy of six acts and a motion picture for two performances a day, booked for a full week. The house was formerly of the Pantages circuit. The Orpheum house in St. Paul is dark and probably will remain so for an indefinite period. It is planned to operate the Palace with the big time policy beginning with the new season. Frank N. Phelps is managing the house.

The Palace-Orpheum, in Milwaukee, also took on a summer policy on April 29. This house will operate in the same manner, playing six acts and a feature, two a day, three Saturdays and Sundays.

SARAH PADDEN FOR STOCK

Sarah Padden is leaving vaudeville for the summer to appear in stock in Minneapolis, her home town. She will head a company of her own, which will play three weeks in Minneapolis, three in St. Paul and three in Duluth. Miss Padden is said to be receiving $1,000 a week to head the stock company.

Miss Fremont Benton will play her role in the vaudeville sketch, "She Takes Tea," by Johnny O'Connor, which Miss Padden has been doing during the past season.

ACTS FOR THE NATIONAL

CHICAGO, May 1.—The Barrett-Laemlle Corporation has taken over the National Theatre at Sixty-third street on the South side and will play pictures and vaudeville. Harry Millar, manager of the Windsor, has a working interest in the present management of the theatre. The house played stock for a time during the regular season and later changed to tabloid, but that policy only continued one week.

THORNTON AND SQUIRES MARRY

Alice Thornton and Gil Squires, who have been working together in vaudeville with their own act for the past season were married in Hartford on March 31, it was learned this week, when the couple returned to New York. They are planning to visit California during the summer for a honeymoon trip.

VALENTINOS IN NEW YORK SUNDAY

Rudolph Valentino and his wife, Winifred Hudnut, will make their first appearance in New York at the Knickerbocker Grill on Sunday, May 6. The two have been engaged to do their "Four Horsemen Tango" for the dinner patrons.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

Most of the acts are of a high class order, with much dancing throughout, and but little comedy in comparison. The arrangement of the bill gives the patrons a chance to leave early if they wish, nevertheless most everyone hung on to their seat at 5.15 when the last act hesitated, and then opened.

Marguerite MacCarton and John Morrone opened in a dancing act worthy of most any spot on the bill, doing their original interpretation of the Apache, and a whirlwind dance that is different. Morrone handles Miss MacCarton unusually well, which is no small feat and both do their stuff with grace and in a sustained tempo. She is very attractive and possesses excellent poise.

An artistic team held the second spot in Craig Campbell, tenor, assisted by Hector MacCarthy. Mr. Campbell sang a variety of selections including popular ballads, classical songs, and operatic excerpts. Two waltz ballads sung were written by Mr. MacCarthy who also rendered a pleasing piano solo. The tenor's voice seemed husky at first but cleared considerably after he had sung one or two numbers.

Power's Dancing Elephants, Lena, Jennie, Rosie and Julia, late of the New York Hippodrome gave as smooth and as entertaining a performance as any quartet of animals ever gave in vaudeville. Each bit was received with the utmost interest by old and young alike. Included in their list of stunts, more or less familiar to theatre-goers, was a baseball game, shaving scene, a bit of war and of course the dancing.

"The Pennant Winning Battery of Songland" Van and Schenck breezed across for their usual hit, offering for the most part a new line of popular songs. Gus Van achieved an individual hit with his rendition of "Youve Got To See Mamma Every Night" and scored again with "Running Wild." The routine is arranged of course to give each a chance to spot a song and Schenck got his ballad over with ease. For an encore they did "Barney Google" and still another encore was done with Schenck at the piano in the pit and Van singing a comedy song while sitting on the edge of the stage.

The first half was closed by Harland Dixon, Marie Callahan and the Sixteen Sunshine Girls in a dance offering out of the ordinary due to Dixon's well known mastery of eccentric steps and the training of the English ensemble. All have been seen in "Good Morning Dearie" in which they were a feature, and part of the routine is similar to that done in the show. Dixon did a series of songs and dances assisted in two or three by Miss Callahan scoring on each occasion. The Sunshine girls are as good if not the best of the London importations of Tiller and other trained dancers, and gave an interesting exhibition of speed, precision and team work.

Maryon Vadie and Ota Gygi, assisted by the Portia Mansfield Dancers and Mary Izant, pianist, opened the second half in a repertoire of "dance poems" and music. Miss Vadie gives the atmosphere an air of refinement and is a dancer of considerable charm. One time violinist to the Spanish Court, as per program, Mr. Gygi rendered two solos, and accompaniments as well. The efforts of the Mansfield dancers in their interpretive art were beautiful and certainly "dance poems."

Charles (Chic) Sale, doing his country school entertainment act and some of the same rural characters done in his other vehicle, gathered no end of laughs which is a regular occurrence for him. His Lem Onderdonk bit will always remain a classic.

George McKay and Ottie Ardine offered dancing and comedy in the next to closing spot, most of the work devolving on the latter.

Kay, Hamlin and Kay closed the show in a casting exhibition plus some comedy. M. H. S.

RIVERSIDE

The Michon Brothers opened the bill with a well routined combination of hand balancing and equilibristic feats.

Lytell and Fant, blackface comics and snappy steppers, deuced with a clever line of stuff. A duet "We're Real Cake Eaters From Lenox Avenue" brought them on and planted them. They followed with several other songs and dances, toyed with musical instruments and wound up with some speedy acrobatic dancing.

Al K. Hall and Company combined broad burlesque with hokum in "The Sap." The piece resembles the sort of stuff that burlesque audiences are fed upon. It is the old formula of the straight showing the comic the proper way to "pick up" a dame. The straight does it successfully, while the unsuccessful attempts of Hall, as a hick comic, furnishes the comedy theme of the act. A burlesque dance by Hall and one of the girls of the act at the finish was decidedly clever. It had them howling and merited the loud applause it received.

George Dufranne, the noted French tenor, proved an adequate representative of the concert stage, in a song repertoire confined to numbers in English, which undoubtedly contributed to the huge hit he scored here. His opening number was "November Rose." He followed with "I Love you" and departed to allow for a selection by his pianist. He came back for "Roses of Picardy," which brought him the best hand of his performance and encored with "Macushla," which was equally well received.

Julian Eltinge closed the first section and despite the fact that he was following an operatic tenor, more than made good in that spot with his female impersonations, blending catchy melodies with costume flashes. For his opening number, "I Break The Hearts," he appeared in a Parisian creation that prompted "Ah's" and "Oh's" from the feminine portion of the audience. He dazzled them further in a gorgeous evening gown as the frame for "Cute Little Beaut," returning later in a chic bathing costume for "Don't Go In the Water." He closed with "Cleopatra," revealing the most gorgeous gown of all, which he topped off with an oriental dance. Eltinge's popularity as a delineator of feminine types is well understood. There is nothing distasteful about his delineations and when he reveals his identity and drops his falsetto at the finish of his act there remains not the slightest doubt that he is all man—and an honest to goodness one at that. Eltinge's present vehicle is easily as good as any of his previous contributions to vaudeville and Monday's matinee audience was a graphic testimonial as to his drawing ability.

Harry Jolson was pace-setter for the second section. He offered the routine of songs and gags he has been doing over the circuit this season. Were it not for fear of being accused of being in cahoots with another reviewer the writer would be inclined to concur in his opinion. Judging the offering solely from an audience standpoint, the act never really got started until a plugger from the audience took a hand and indulged in comedy with Jolson and later sang the choruses of several songs, with Harry harmonizing. The only other portion of the act that brought any semblance of a hand was a stab at an impersonation of his brother, Al.

John T. Murray and Vivien Oakland scored their usual hit in a late spot with their delightful combination of songs and satires. Their satire on the mystery play craze was one of the best pieces of business this team has ever done.

Will Mahoney was the usual comedy wow with his clowning and songs. His satire of "Mammy" singers is still the best laugh getter of his act. E. J. B.

ALHAMBRA

This was the final week of the season for vaudeville at the Alhambra, the Alhambra Players starting a season of stock for the summer next Monday. In spite of the fact that this was get-away week there were only five acts of vaudeville on the bill, but what was lacking in quantity was more than compensated for in quality. Each of the acts was good and each had its particular following. One of the reasons for their being but five acts was the length of the feature picture, "Safety Last," which is being featured here.

Opening the bill with an act that is in a class by itself in the line of trained animals was the Clown Seal. This deep-sea mammal seems to think and act without any prompting from its trainer and has as fine a sense of showmanship as many an old performer. When the seal performs a trick which it knows to be more than ordinarily good it will not continue with the act until it gets its fair meed of applause. The bell ringing and juggling work are of the finest and deserve high praise, but the biggest asset to the act is the animal's wonderful intelligence.

On second were Millard and Marlin, a fast working couple who know how to play to their audience, use some fine material, and put it over well. They open with a bride and groom number that has one or two risque lines but is handled neatly and scores laughs. From there they go into a Chinese number, the girl doing Chinese and the boy a sailor. This gets over but the punch of the act is saved for the finish, a tough bit, the boy knocking the girl's hat off throughout the act.

Sybil Vane, accompanied by Leon Domque at the piano, received a reception on her entrance and proceeded to prove herself worthy of it. The little Welsh lady was in excellent voice and sang her repertoire of special material, operatic and published numbers in a style all her own. Miss Vane has a fine voice and sings without any apparent effort conveying to her audience the impression that singing is a joy to her and that she is only glad to display her talent for their amusement. This attitude wins her a host of friends. It would be unfair to review the act and not to mention the excellent work done by Leon Domque at the piano. He renders his own interpretation of several popular airs with variations in a polished manner and practically shares the honors with Miss Vane.

Hampton and Blake proved one of the hits of the day with their fast line of man and woman repartee. This pair have gotten down to a science the art of making their material sound extemporaneous. They each have a line of wise cracks that is unusual to say the least and they keep them coming so fast and funny that the audience hardly has a chance to catch its collective breath. The act was a wow for these performers all the way and not a gag was lost in the shuffle.

Eddie Leonard, assisted by Stewart and Olive, with Carroll Levan in the pit, was a knockout. Leonard holds his audience in the palm of his hand by sheer personality and the association of ideas. He does not dance as well as his "boy" and he does not sing as well as half a dozen hundred people in vaudeville but he does get over and get over big. He has the art of showmanship down pat and does little and gets more applause for it than many performers get in a week. He has the secret of success but what that secret is no one can be taught. It has to be acquired with time and hard work. The rest of the company are hardworking and get over well. Leonard clowned a bit with Hampton and Blacke at the finish and was finally forced, after his curtain speech, to sing "Roly Boly Eyes" for an encore. C. C.

COLONIAL

This week is the third time for Vincent Lopez to top the bill here this season, and if business, applause and interest are any indications, he can top bills here for thirty times more and continue to draw. One hears a lot of good and bad orchestras now-a-days, and unfortunately the extremely good are so much in the minority, that when a fairly decent aggregation comes along, the reviewer is generally inclined to immediately give vent to a flow of adjectives and place the newcomer, leaving the latest impression, as one of the "very best." However, the old line about "old friends being the best friends" seems to hold true. Despite the fact that there are a lot of exceptions to the rule that imitations are never as good as the original, Lopez still holds his own, and isn't being pressed any too close by the host of newcomers. The reason may be that imitators do not manage to get the entire combination of Lopez' success. They may get one or two parts but miss on the whole. The combination includes first of all—originality, then ability—showmanship—popularity caused by personality, and topped off by salesmanship. Try and beat it if possible.

Amy Dean found a bigger attendance than usual waiting for her to open the show and she gave it a fairly good start with her aerial work, and a bit of a song and dance in one for a prologue.

Frank Ward and his "Dollies," went nicely in the deuce spot, the novelty of the fingers used for the doll's legs, holding strong appeal. Ward has a great bit with the big doll, which dances, introduced as his kid sister. The socks worn by the doll at present show the shine of the legs, and give the novelty away. Full length stockings, would hide this.

The first big punch of the show, and one that was remembered, came with Seed and Austin with this comedy offering. If there is a funnier comedian of his type than Dave Seed, we'd like to see him, but we have our doubts if there is. For here again, its simply originality, for Seed hasn't any imitator—simply because no one could imitate him. He seems to be made of springs, judging from the way he bounces around the stage. Ralph Austin works with him like a tongue and mortise.

The Quixey Four are one of the few remaining really very good quartets in show business. They would have easily stopped the show, if they were content to go off when they should and not have taken the last two encores. Twenty-four minutes for a quartet, even though they combine instrumental and singing work, is more than any audience can like. With the exception of this, the boys must be given credit for fine harmony, very good individual voices and excellent arrangements.

Morton and Glass closed their first half with their miniature production, "April Showers." The turn is written well, and the personalities of the two are strong enough, in addition to their abilities, to carry over most any vehicle.

One of the finest singing offerings it has ever been our pleasure to hear in vaudeville came with Vivian Holt and Myrtle Leonard. A wonderful contralto and a very good soprano make a combination which shouldn't miss any place where a high-class offering is liked. When these two, who are recently out of "Red Pepper," come into the Palace, they'll be a riot.

Fenton and Fields had a good spot, following Lopez, and the high-class singing act preceeding the orchestra, for their black-face comedy, but didn't do as well as we have seen them do in the past. The comedy needs some bolstering, for most of the material has been done here oftimes before. Their dance work is very good.

Acrobatic acts for closing, have practically been done away with here, Aesop's Fables being used instead, and that much money being saved. G. J. H.

VAUDEVILLE

EIGHTY-FIRST STREET

Six choicest entertainment buds from vaudeville's brightest garden vies with the film feature, "Lost and Found," on the new bill at this house. Incidentally Manager Lewis has staged a come-back with the preludes to the motion pictures. This week's set-up outshines all previous attempts, both for color and atmospherical wallop. The set represents a romantic patch on the South Sea Isle, with a straw hut on one side and a reflection of the dancing moonbeams in the rippling water. A native is serenading his lady on a native instrument and she comes out and does a native dance, with the scene gradually melting into the film.

Stanley Gallini and Company opened the show with his European novelty shadowgraph stunt, which introduces shadowgraphs in colors. The figures are improvised with the fingers of both hands and are put through a series of comic episodes that are both novel and entertaining.

The Browne Sisters provided a musical treat with their well trained accordeons. They entered with a lively double, followed with a pot-pouri of the classics, returning to popular stuff, in which they contrasted slow melodies with the more lively jazz, for a finish. The girls have appearance, talent, personality and showmanship to make every number count for more than par value.

Gracie Deagon and Jack Mack managed to tickle the risibilities of the audience, as usual, with their clever mixture of songs and clowning. Mack attempts a yarn about a stranded sextette to be interrupted by Miss Deagon, who affects a stage struck Miss who is supposed to have been lured by Mack's talents on a previous appearance. They go into some clever clowning which is topped off by a duet, "Let Me Know The Day Before." Miss Deagon later returns in a kid costume and is supposed to be the kid sister of the other girl. They indulge in some more delightful clowning and wind up with songs.

George Kelly's tabloid comedy, "The Show Off," presented by a cast headed by Fred Sumner, was another comedy hit of the bill. The theme has to do with a four-flusher, who would have those around him believe that he is a man of important affairs when in reality he is an underpaid clerk. His attempt to put on airs when his wife's chum visits them for the first time ever since their marriage is frustrated by his mother-in-law's penchant for gabbing. This furnishes the main spoke in the wheel of comedy that keeps rolling throughout.

George Watts and Belle Hawley registered a comedy hit also, via a song route. The man handled the comic numbers, while Miss Hawley handled the piano, soloed a ballad and joined him in a duet for the finish. Without effort the man succeeded in keeping the mob roaring, mainly through the unique delivery of his songs. His best numbers were "Oh How She Lied" and "If You'll Let Me Be Your Husband."

Jeanette Hackett and Harry Delmar, aided and abetted by a quartette of singing and dancing beauties closed the show with their "Jewel Box Revue," which proved a volcanic combination of songs and speedy dances. E. J. B.

ACT TO BE MADE INTO PLAY

William Kelly's vaudeville act, 'Reel Dreams," is to be elaborated into a three act musical comedy. The success of several musical plays evolved from vaudeville skits, especially "The Gingham Girl" has convinced Kelly that his skit would make a rattling good musical play. At the present planning it is intended to try the musical comedy version during the summer months and if it fails to live up to expectations Kelly will continue with it in vaudeville next season.

BROADWAY

The bill at the Broadway this week was cut to six acts, the second week in succession that the bill has been short. "Souls for Sale," a rather long feature picture, is one of the reasons why the bill was cut. Of the six acts given all six were more than ordinarily good. Ben Welch, "Sadie," Bob Hall and the Briants running close together for first honors.

First on the program were the Kirkillos. This is an acrobatic and hand-balancing troup of more than ordinary excellence. Two men and a woman make up the act and there is practically no stalling or dead wood in the twelve minutes or so that they are on the stage. For an opening act this went better than any that has been seen here in some time, getting a big hand and putting the audience in fine humor for the rest of the show.

Kovacs and Goldner had the difficult second position at this house. Here is a musical act that, for ability, is one of the finest on the circuit, staged with an absence of vaudeville tactics that is refreshing. Each of the young ladies comes out and does her particular number in a business like way without stalling for bows or attempting to trick the audience. The impression is given of two young girls, each in love with her art, performing at a recital. Of course, this style of work might not appeal to every audience, but, surprising as it may seem, the folks at the early show at the Broadway showed their appreciation of the girls' work in no uncertain manner.

Ben Welch was perfectly at home. An old favorite back before a public that knows him and loves him, he had no trouble at all and every gag was the signal for a big laugh. The act is composed of a good deal of his old stuff and some that is new. It is presented in a manner that Welch knows the audience likes and they prove him to be right. The man who does the cop, working as straight for Welch, is no small part of the act, as his laugh is as natural as can be expected and he looks the part. The bit of leading Welch on and off the stage, which was formerly part of the act, has been eliminated and the change is for the better. Now Welch and his partner take their bows from the armchair in which they have been seated through most of the act and the comedian's blindness is not hinted at in any way.

"Sadie," "One of those Girls," the act that formerly served as a vehicle for De Lysle Alda, occupied the fourth position on the bill and did well. The young lady now playing the lead, whose name was flashed on the screen too quick for us to catch, fills Miss Alda's shoes admirably. This being the first performance given by her since Miss Alda closed with the act because of illness, it was natural that she should be a little nervous, and a few slip-ups in tempo on the part of the orchestra did not serve to make her work any soft snap, but nevertheless she seemed to know what she was about and managed to get over nicely. The rest of the cast is practically the same as that which formerly appeared in the act. The work of the dancing team went over big.

Bob Hall, using his rhyming material, scored heavily. He cut his act short, doing two less songs than he usually does. We were sorry he did not put the Fleischmann case into his song, as we feel sure he could have gotten something funny out of that. Someone mentioned it, but he preferred the Ward case.

The Briants, closing the bill, were a howl all the way. The contortionist, without saying a word, is one of the funniest men in vaudeville. The act went over great. C. C.

WARWICK CLOSING

Loew's Warwick Theatre, Brooklyn, which is playing vaudeville and feature pictures, will close its season next Saturday night.

PALACE

(Chicago)

The hunger for orchestra acts still remains at the Palace, and in an attempt to satisfy it, Paul Whiteman's Cafe De Paris' Orchestra have been booked into the house for an engagement of three weeks, opening today. They played nine selections and left the audience still applauding for more. Dolly Kay appeared in the spot before the orchestra, and after stopping the show in her own spot, appeared with the orchestra and sang a number, again tying up the works.

Berg and English opened the show, appearing in Harold Lloyd and Snub Pollard characters, with an acrobatic routine which went over with a bang. The characters are very faithful, as both have doubled for the characters which they are doing in their act.

Francis X. Donegan and Julia Steger scored heavily in the deuce spot, presenting a dance offering which has novelty to it and appeal. The work of both is excellent.

Chief Caupolican, the Metropolitan opera baritone, sang six numbers before he was permitted to leave the stage. He has a fine voice, and tops it off with very good showmanship.

William M. Cressy and Blanche Dayne, supported by Marion Holmes, presented "Without a Will There's a Way," which can be classed with the best of sketches from Cressy's pen, and has the usual Cressy quality of more than pleasing.

Florence Tempest and Homer Dickinson gave smartness to the bill, and while they didn't command enthusiastic applause, the constant run of laughs and handclapping throughout the act, gave evidence that they were appreciated.

Leo Carrillo entertained with his inimitable dialect stories and concluded his offering with a serious recitation which was announced as intended to direct thoughts to the injured soldiers. At the same time, it disclaimed any cheap attempt at patriotic appeal and was so received, going over for a big hit.

Dolly Kay followed, scoring a riot, and the Cafe de Paris Orchestra also tied up the proceedings. The combination of the two brought the house down.

The Yip Yip Yaphankers closed the show and in addition to holding them in, kept the laughs coming with their comedy and the applause with their acrobatic work.

R. E. R.

MAJESTIC

(Chicago)

McLiran and Miley, Australian Wood Choppers, opened with a real novelty, in which they give an exhibition of their wares as axemen.

In the second spot the Stuart Girls delighted with songs mostly of the harmony style. They delivered the songs in regulation kid sister act manner and scored with each selection.

Raymond Bond and company has excellent support in his sketch, which offers excellent entertainment.

Ward and Dooley offer a routine displaying versatility and decided ability. They sang some particularly well selected songs with style and charm.

Fred Lewis registered the applause hit of the show with his comedy talk and songs, including a parody used for the closing number. Lewis' hit seems sure proof that the parody has returned.

Dan Fitch's Minstrels, five men and two ladies, gave a brief exposition of some of the best material encountered in such shows.

Bob Murphy and company entertained with comedy in which Murphy's singing is a feature. The girl is a good foil for his comedy and the act registered big.

Hammond's White Way Orchestra, introducing a girl singer and a young man dancer, did several numbers to merited appreciation.

STATE-LAKE

(Chicago)

An exceptionally good bill of varied entertainment is offered by the State-Lake this week. It is given a good start by Jack Roshier and his dog Muffs. The canine does stunts in contortion which make the offering a very unusual one of its kind and it was enjoyed by the grown-ups as much as the youngsters in the audience.

Dooley and Storey had to work hard in the early part of their act, but picked up with the dance bits. The comedy, consisting of talk on the part of Dooley, is very clever, but the act was spotted too early to get the laughs it deserved to get.

Frank Farnum offered one of the fastest revues seen here in a long time, with the assistance of Christine Marson and Shirley Dahl, dancers, Neil and Witt, a male singing team, and Paul Specht's Lady Syncopators. The dance work of all is very good and the boys sing well. The act scored the first big hit of the afternoon, the audience wanting more and more of Farnum's dancing. The act really deserved a better spot than it had.

Jack La Vier found the going easy for his comedy and aerial offering. He furnished both thrills and laughs going over big at the finish.

Guy Voyer offered a musical tabloid called "Marry Me," which proved to be a pleasant diversion and entertained nicely. Billy Glason followed with his songs and stories and also rang up one of the big hits of the show.

Alex Cross and Ralph Santoro closed the show with a good gymnastic routine. Vera Gordon, who is headlining the bill, and Polly Moran, a feature of the show, were not on at this performance.

R. E. R.

REMODELING "FAMILY" FLOOR

The fifth floor of the Palace Theatre building, known as the "Family Department" of the B. F. Keith Vaudeville Exchange, is now being completely remodeled. Instead of being open to all as before, partitions which are now being put up, will allow for several offices to be installed with a large number of new desks. The rearrangement of the floor will keep agents from wandering all over the place as they were formerly accustomed to.

CANCEL DATE FOR ORPHEUM

Wells, Virginia and West were permitted to cancel their engagement at Keith's Hamilton Theatre for the last half of last week at the last minute in order to be able to jump to the Coast and open at the Orpheum Theatre, San Francisco, on Sunday, April 29. The act will play ten weeks in the West prior to returning to New York.

"THEATRICAL COUNSELOR" NEW

CHICAGO, April 28.—"The Theatrical Counselor," a new book which will be very valuable to professionals, is now in print. It is being gotten out by Leon A. Berezniak, theatrical attorney. It will contain much interesting matter of a legal nature which theatrical folks constantly need.

MILLER AND FRENCH TO PRODUCE

Harry Miller, of the vaudeville act known as Miller and Fears, has formed a producing combination with Briggs French, and the two opened offices in the Longacre Theatre Building this week. The firm of Miller and Briggs will stage and produce vaudeville acts and productions, and will also furnish material.

CROSS GETS ORPHEUM TIME

Wellington Cross and company, in their comedy playlet, "Wives," have been routed over the Orpheum circuit. They will open at the Palace, Chicago, on Sunday, May 6.

VAUDEVILLE

PROCTOR'S FIFTH AVE.

(Last Half)

Harold Lloyd in his latest fun film, "Safety Last," is the real drawing card here, with the usual eight-act bill being lopped off to six acts in order to readjust the running time. The film feature is particularly long, and therefore it was necessary to dispense with the usual eight-act bill.

The Lloyd film seems to have been a bonanza for all houses who secured the first showing this week. It is not only attracting the community audiences to the neighborhood theatres, but is getting a good play from the outlying districts from those who seem eager to take advantage of the showing at bargain prices. At this house the gate entry is thirty-five and fifty cents for the afternoons.

A goodly portion of the Thursday afternoon audience left immediately after the film, all of which would tend to demonstrate that even those who are so pressed for time that they cannot wait through a whole performance are satisfied that they have received their money's worth in glimpsing the film alone. And correct they are, for it is by long odds the greatest thing Lloyd has contributed to the cinema stage. It blends comedy and thrills to a nicety, and gives Lloyd an opportunity to shine as a dare-devil.

As for the vaudeville bill, it was composed of several reminiscent features. This is particularly so with John B. Hymer, who offered "Tom Walker in Dixie," a vaudeville vehicle which has weathered many years, but continues to be as entertaining as ever.

An author that can make an audience roar amid the gruesome surroundings of a prison death chamber, and with an electric chair in operation, is certainly worthy of the palm. Hymer has accomplished this in the anti-climax of his skit, and, needless to say, was awarded many pairs of palms which smacked with resounding applause.

The plot revolves around a darkey, Tom Walker, which is played by Hymer, who has been reading "Faust." He is particularly interested in the episode which relates the gifts extended by the devil for a mortal's soul. A favorite daughter of a gentle master craves a new gown for the Sunday school picnic, but is without the wherewithal with which to purchase it. Tom also is broke. He thinks of the proposition he has just read about in the book, and considers making a bargain with the devil. A troublesome bad nigger returns to the cabin and enters into an altercation with Tom over money matters. Upon his exit Tom calls the devil. The latter tells Tom he can kill his enemy, appropriate his possessions, go through the formalities of a trial and be in the very clutches of death, when he, the devil, will rescue him by the mere snapping of his fingers. The bad man returns, Tom shoots him and gives himself up, assured that the devil will keep his bargain.

He is convicted and sentenced to die. All during the trial he has been snapping his fingers for the devil, but the latter fails him. Even in his cell he has the attendants bewildered with his finger-snapping, and his exclamations of "Come on, Red," all of which furnishes an endless number of comedy situations. Just prior to being led to the chair the devil appears in his cell and assures him that everything will be attended to in the proper time. He is led to the chair and the electrodes strapped about him when the fuse blows out and the electrocution is postponed.

However, it is but a dream, and as the alleged bad man returns to pay a debt of honor, Tom is heard howling. The friend wakes him up, and after a discussion of the dream both are overcome with a desire to get religion, and get it quick. The act is well played by a cast of five, and carries more humor than anything seen in vaudeville in a good while.

Jean La Crosse, a coloratura soprano with pleasing voice, offering a well routined song cycle, was another pleasing feature of the bill. All of her numbers got over nicely and registered the singer for one of the hits of the show.

Ferry Corwey, the musical clown, sandwiched a remarkable amount of comedy into his musical act. Corwey plays on all sorts of improvised instruments, from bells to a cane-rack stunt that emits caliope music.

Billy Smythe and Wally James were also well liked in their mixture of nut comedy and songs. The straight man sang a ballad "Little Man," an ode to a new-born babe, with the comic returning to parody it. Some more clowning and a comedy took them off to a good hand.

Willie Karbe and Sister opened the show with a speedy routine of balancing and gymnastic feats, while Burns and Lynn closed with a mixture of songs, dances and buffoonery. E. J. B.

The Wainwright Sisters, who closed recently in a Shubert Unit in the West, returned to New York last week.

HAMILTON

(Last Half)

The show for the last half of the week was better to some extent than most of those which have been played here for the past few weeks. Business was only fair, the opening game of the Giants having apparently drawn heavily upon the regular Thursday matinee attendance of the theatre.

Sherwin Kelly made a likeable opening turn with her bicycle offering. Miss Kelly is attractive, and does some good work on the wheels. She was followed by an act billed as Van Dyke and Binci, though we believe that the correct billing of the team is Van Dyke and Vince. A boy and girl compose the couple, and feature the yodeling of the boy. The turn is rather weak, for just yodeling all the way through an act is not sufficient strength to carry it over at the finish. The girl sings and does a dance bit in ordinary fashion.

The first burst of speed to the show came with Mary Haynes, who stopped the proceedings with her special comedy songs. Miss Haynes is a very clever comedienne and handles all her numbers in a manner which gets most of them. She was called back for an encore, and for this rendered a version of "The Shooting of Dan McGrew," which was the lady known as Lou's side of the story.

Howard Kyle and Company scored with a playlet which combined mystery, storms, philosophy, a crook, a woman of the streets, a runaway wife and her lover, all in one. It will be reviewed in detail under new acts.

Al Herman doubled from the Riverside, filling in for Wells, Virginia and West, who dropped out at the last minute. Herman found it easy to get laughs, and the applause came readily for his songs. Herman is using the gags about "Montreal going dry and expecting a shipment of liquor from New York," and the "convention of landlords in the telephone booth," which we originally heard pulled by Phil Baker. The bit about "$3.25" and "325 Washington street," is being done by Jack Wilson in a different manner. A "plant" sang "You've Gotta See Mamma" and "Crying for You" to big results.

Higgins and Bates, assisted by Horace Bentley at the piano, closed the show with their dance offering. The girls are pretty facially and display beautiful forms. However, these are not their only assets, for they do very good dance work, in routines of kicks and splits which are excellent. Bentley does very well at the piano.

G. J. H.

REGENT

(Last Half)

Six acts of more than ordinarily good vaudeville were offered for the amusement of the patrons of the Regent the last half of last week. Two of the scheduled acts failed to appear, a last minute switch substituting two other acts that had no trouble in going over big.

The El Rey Sisters in a whirlwind skating exhibition opened the show to the approval of the cash customers.

Martha Pryor, "The Kentucky Girl," who should label her act, "Deuced Again," followed the opening, and had them eating out of her hand. She takes a blues song and puts more stuff on it than Matty in his palmiest days, delivery, speed and control being pretty nearly perfect.

Bobby Randall, with his smart tomfoolery, went over well. Randall has a fine line of chatter, his discussion of his dumb girl and his war talk being fresh and funny. One of Randall's greatest assets is his appearance of youth, which helps him to register.

Bryan Lee and Mary Cranston presented their laughable little skit, "The Honeymoon House," and kept them laughing most of the way. An ex-husband meets his ex-wife at the cottage where they spent their first honeymoon, each of them having rented the place for their respective honeymoons with other partners. After a lot of discussion they discover that they still love each other, and make up their minds to give their new loves the gate and re-marry. The act is well staged and put over nicely. Lee seemed to be guilty of a little too much jockeying for bows at the finish in order to give him a chance to make his speech, but the speech is good stuff.

Jack Wilson, assisted by Charles Forsythe, Willie Ward and Miss Adele Ardsley fooled away his time in his usual manner and made them like it. Some of his material is the same he has been using for a number of years, but quite a good deal of it is new. Outside of Wilson the honors of the act must go to Willie Ward, a midget who possesses a voice, and can dance and be funny.

The Choy Ling Hee Troupe presented a number of bits of Oriental magic and other tricks associated in the vaudeville mind with the Chinese and closed the show satisfactorily. C. C.

FRANKLIN

(Last Half)

There was plenty of entertainment and speed in the show for the last half of the week here, and on Thursday, even with the six tryouts, it moved along smoothly and didn't drag, except for one or two spots in the tryouts. At that, most of the acts who were "showing" were slightly better than most of those which have been seen here before.

The first of them was Charles Reeder, who started the show going with a routine of numbers played on the xylophone. Reeder scored very nicely, even better than any opening act on "showing" night here as yet, for he was called back for two encores. He's ready for the average small time bill now, and with a better repertoire for an early spot in the better houses.

Charles Martin and Company, a very good bass singer and a girl at the piano also went over nicely. They will be fully reviewed under New Acts.

Eddy Wynn, despite the single billing, consisted of a man and woman double act. They have possibilities to make a fairly good offering for the better small time houses, but the man needs talk material that isn't as weak and old as that which he is using at present. The woman wears some beautiful gowns, and makes a good foil for him. The piano and phonograph bit would be more effective with a number that isn't as old as the one being used at present.

Jen Latona is a standard act in England, we understand, but has been unhappy in her choice of material for American vaudeville. She has a likeable personality, pleasing voice and good delivery. With the proper material she'll find the going here easy.

The Wainwrights, a team somewhat on the style of the former Jim and Bonnie Thornton combination, were one of the big hits of the show. A more lovable couple of their type would be hard to find. They were held over for the entire week's engagement after showing on Thursday, and deserved it. They will be fully reviewed under New Acts.

The Silver Bell Four—Baker, Manning, Jones and Davis—the famous quartet of thirty or more years ago, also went over nicely.

The regular bill was opened by Williams and Daisy, a man who did some sensational weight-catching on the back of his neck, and a women who sang pleasingly.

Jessie Reed offered a clever song cycle, all the numbers going over nicely, and the "Poker Club" bit in particular scoring.

Hartley and Patterson have one of the neatest little production offerings seen here in many weeks. The talk is done well, and the song and dance bits handled effectively. The girl is beautiful and bubbles over with personality.

Harry Breen is still doing the same thing. Same material, and same favorite. He likes it, and they like it, or he makes them like it. Either way, he can't miss.

Will Marion Cooke and the Cleff Club Orchestra, including some singers and dancers, closed the show. The dancer who does the knee steps is marvelous. The offering will also be found under New Acts. G. J. H.

PROCTOR'S 23RD STREET

(Last Half)

Business was a bit off on Thursday evening, despite the continuance of the Harold Lloyd film, "Safety Last," which had packed them in to standing room earlier in the week. Either the neighborhood folk had rushed to the show on the first three days of the week or else it may have been an off night.

The Clown Seal opened the vaudeville division, and was put through the paces of any number of clever tricks by a male trainer. The seal balances cubes, plays a tune on bells and does several acrobatic stunts with the intelligence of a human being.

Teddy and Shep Waldman were second with a mixture of comedy and instrumental numbers. Both boys appear as bellhops, one working in blackface. After a few wheezes berating the frugality of the Scotch tenants in the hotel where they are supposed to be working, they get right down to business and offer several selections on the harmonica and ukulele. Though a bit weak in the comedy section, they registered with their numbers.

Stanley, Wilson and Kelly, through trick billing, lead the mob to expect a ventriloquial offering. A male ventriloquist comes on and gets into a few gags with the "dummy," when a "plant" in the audience begins beckoning to a girl in the balcony. At first his remarks are in a hushed tone which gradually becomes sufficiently loud to distract the audience. An argument between the player and the interrupter ensues. The latter explains that his girl is on the upper floor with another man. The girl finally comes down and there is a cross-fire free-for-all which has the audience roaring. Later the man and girl go upon the stage for more comedy stuff. The material in the act is similar to that of an act Stan Stanley did over the big time. It is one of those "audience acts" which seem sure fire with the small time audiences.

Carle and Inez were valuable assets to the comedy department in a comedy slant on a marathon caller, who seems to have declared an endurance contest every time he calls upon his girl. Despite all hints of the fleeting hours he sticks until the girl's father leaves for work, with him accompanying the old gent in hopes that he will have his fare paid. The situations give opportunity for much brisk dialogue and a couple of songs well planted, round out an entertaining act.

"The Old Timers," introducing Rube Walman, Andy Gardner, West and Van Siclen, Dan Barrett and Josephine Sabel, captured the hit of the bill in closing spot. The old-timers are assembled in the office of a booking agent, each of them desiring a chance to come back. The manager tells them to show their goods, and if they get over promises to get them bookings. Andy Gardner does his comedy office boy, Dan Barrett contributes an Irish song and dance, the Van Siclens offer a musical treat, while Josephine Sabel wows them with some of the songs she used to sing at Koster and Bial's. The act is well arranged and cannot miss on any bill.

E. J. B.

STATE

(Last Half)

Harry Scranton and company opened with a novelty wire act that pleased throughout. Wire acts of late have a touch of jazz to them which makes them that much more interesting.

In the second spot Stevens and Brunelle offered an excellent singing act, well staged, with entertaining selections well sung. Both have unusually fine voices for vaudeville, and the material between songs is also good.

Lehr and Kennedy held their spot nicely, probably due to the girl's style of putting songs over, which she does very cleverly. Her voice carries well, is clear and loud, and she puts considerable pep into the numbers. The rest of their material is both good and bad. Included in the latter is the man's burlesque dance, etc., which is not new and fails to hit. The girl's impression of Marion Harris was a good bit, but their voices have little in common.

Late of the Keith circuit, J. Rosamond Johnson and company did the same act that is quite familiar to theatregoers who patronize vaudeville. The company specialize on music that is more like negro compositions than any other offered by colored outfits, and is sold with a maximum amount of showmanship. All of the bits done by the entertainers registered well and the jazz band finish puts the act over strong. Most of the numbers in the act have been in it for at least two years, and a change here and there in the routine would not hurt.

Bert Hanlon held the next to closing spot with ease, but just a trifle too long. His material is new in parts and old also, getting quite a few laughs nevertheless. His songs, while not the strongest part of the offering, did very well.

Evelyn Phillips and company closed the show in a song and dance revue. Miss Phillips did most of the singing and characterizations, and the four boys trotted out some nifty soft shoe steps. The opening bit with the pirates is clever and somewhat different than the usual run of such things and prologues. M. H. S.

SPLIT WEEK FOR COLONIAL

B. F. Keith's Colonial Theatre will be kept open this summer for the first time in its history under a special split week policy which it will assume on May 14. It will play six acts and feature pictures, giving two shows a day, and three on Saturdays and Sundays. The Colonial set a new mark for itself in business during the past season under the booking direction of Johnny Collins and the management of Luther Gobel, and if the summer policy proves successful it will be used every year in the future instead of closing the house. It will resume its policy of big time vaudeville on Labor Day.

HYDE TO PLAY KEITH TIME

Alex Hyde and his orchestra will open for a tour of the Keith circuit at Brockton, Mass., on May 14th. Hyde is now completing a route of forty weeks over the Loew circuit.

VAUDEVILLE

THE BARRYS & WOOLFORDS

Theatre—*Proctor's 23rd Street.*
Style—*Singing and dancing.*
Time—*Fifteen minutes.*
Setting—*Special.*

Barry and Woolford, favorites of a past decade, whose topical songs were a delight to any bill, are staging a comeback, augmented by their son and daughter. They are offering a novel skit which gives each member of the quartette ample opportunity to contribute the things which he or she can do best.

The elder team are supposed to have retired from the stage and have opened a theatrical boarding house adjacent to the stage door of the local theatre. A trick camel, which is the theatre's feature for the week, is brought on, the younger team hidden in the camel skin. After some comedy on educated animal acts, the camel goes into a dance. The elder team reminisce on the good old days when they were trodding the boards. So many acts have been closed after the first performance that they decide to brush up some of their former acts and be prepared to pinch hit, if called upon by the manager.

The younger team return for a song and dance, which was neatly planted and got over to good results. Both followed with dance solos, with the elders coming on for their topical songs, which actually wowed them. A potpourri of nonsense followed by some good dancing by all provided the finale.

From all slants the act is well routined and contains much diversion. However, the real high spot of it is the topical tunes of the elders which can get by on any time just as well as they ever did.

E. J. B.

BART DOYLE

Theatre—*Proctor's 23rd Street.*
Style—*Talk and songs.*
Time—*Fifteen minutes.*
Setting—*In one.*

Doyle is a monologist, working in a tux, who does his stuff before a house drop. A parody on "Yoo-Hoo" sets him. He follows with a monologue that takes a satirical fling on the proposed Hylan Jubilee, the bootlegging industry and sundry other topics of the day. Having exhausted his talk stuff, which is bright in spots, while in others the material soared above the heads of the small time audience, he returned to song. He used a number called "Goodbye Key," which is reminiscent of George Lashwood's "My Old Latch Key," although the lyric and melody of the latter song was far superior to the one Doyle is using. For its interpretation Doyle affects an inebriated gent returning from his bachelor dinner and bidding boodbye to his key. A bit of "drunk" pantomime helped the number exceedingly and brought the loudest laughs. E. J. B.

WOLF SISTERS & ADDY

Theatre—*Regent.*
Style—*Dancing.*
Time—*Ten minutes.*
Setting—*Special.*

Addy sits at the piano and plays the accompaniment, also attempting a couple of solos. That lets him out. The Wolf sisters are dancers. For some reason they open with a song, "Say It While Dancing," which is almost audible in the first row. They then proceed to dance, which they should have done in the first place. As to their dancing, the double numbers are, for the most part, lacking. One of the girls, in her single, does some kicks. The blond girl scores with some trick toe work that is unusual and seemingly difficult, her work going far to save the act. The act is well set and nicely costumed for the most part. It needs working over and a couple of good double dance routines. C. C.

NEW ACTS AND REAPPEARANCES

CAITS BROS.

Theatre—*Jefferson.*
Style—*Comedy-dancing.*
Time—*Twelve minutes.*
Setting—*In "one."*

The first half of the act is taken up with comedy and the latter part consists mostly of dancing. The comedy is good and bad in spots, and the dancing somewhat better than that. One of the team opens the offering as a stage hand bring out a prop, the place darkened, etc. He sings to himself, consuming about two minutes or more in doing his bit of business, and as he leaves the stage the other member of the team walks down the aisle of the theatre and onto the stage. He affects a sort of half-witted style or possibly half pickled, and yells for lights. An argument follows between the actor and property man which is productive of a few laughs. The talk is senseless and the actor keeps on yelling for the lights but of no avail. Toward the close of their comedy stuff they both talked at the same time, generally saying exactly the same things.

They worked up to their dance, and the actor suggested that the other might help him with the number, etc., which lets them do a double tap dance, working like a pair of Siamese twins. The steps were most a repetition with the exception of the last few, and finished up fairly strong. M. H. S.

COPES AND HUTTON

Theatre—*Proctor's 125th Street.*
Style—*Comedy and singing.*
Time—*Twelve minutes.*
Setting—*In one.*

Copes and Hutton have the ability to do a good hokum comedy act on the style of "Mr. Duffy and Mr. Sweeney," but in this offering are using all the old and released hokum gags which have been done hundreds of times, and consequently have little value as an offering for anything but the small time. The smaller one of the two has a Jimmy Duffy air about him and his style of delivery, which would go great with some halfway clever material.

They do several straight singing bits in fairly good voices, using published numbers for their songs. An encore bit, in which one does a "Nance," could also be worked up to something funny with material that could get laughs. At present, their song bits are responsible for what applause they get. The amount of laughs secured is hardly worth mentioning. G. J. H.

HELEN MORETTI

Theatre—*Hamilton.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In one.*

Helen Moretti certainly didn't take in too much territory when she billed herself as "The little girl with the big voice," for she has one of the most powerful sopranos we've heard in vaudeville in a long time. Incidentally, her voice isn't confined to power only, for it has tone and quality as well. Her repertoire consists of semi-classical numbers, including "Gianina Mia," "Love Sends a Little Gift of Roses," "O Sole Mio," and for an encore Tosti's "Good-bye." All of these are rendered with perfect diction and enunciation, and her high notes are as clear as a bell. In addition to her voice, Miss Moretti is attractive in looks, pleasing in personality, and delivers all her numbers well. She will fit nicely into any bill. G. J. H.

HOWARD KYLE & CO.

Theatre—*Jefferson.*
Style—*Sketch.*
Time—*Twenty-two minutes.*
Setting—*In three (special).*

"The House of the Cross Roads" is the title of the sketch, which is more like a one-act play, and the author is Paul Gerard Smith, who has written a number of admirable acts but nothing lkie this one. No doubt it was written with the intention of giving the best possible role suitable to the talents of Mr. Kyle and one not below the dignity of the secretary of the Actors' Fidelity League. If the part created for Mr. Kyle, however, is not intended as a sort of satire, we are afraid it is over our head. For the part handled by Kyle coupled with other incidents stretch the imagination and impose upon one's credulity. Mr. Kyle's characterization is that of a recluse, a sage who "sees all, knows all," even to the extent of knowing when one is about to enter his house, apparrently by some supernatural power, knows all about those who enter, what they are and about to do, and gives them good advice accordingly. If the characters saw this person in a dream as some symbolical messenger from God, he might be possible. However, the act may be meant as a comedy, for it gathered several laughs to good advantage.

A terrific storm is raging as evidenced by the thunder, and flashes of lightning coming in through a window of the house. The room is quite dark and a creepy atmosphere is created when someone is heard knocking on the door. The door opens and a man and a woman enter, seeking shelter from the storm. They are at a loss as to who opened the door for them, and as the lights suddenly turn up of their own accord it adds to the couple's apprehension.

In the snatches of conversation that follow it develops that the man and the woman are eloping from the latter's husband, and their car has broken down. The storm continues unabated and a sudden knock is soon followed by the entrance of a man, apparently a fugitive, shabby and unshaven. He asks for the owner of the house, but is saved the trouble of calling for him as the couple had to do. They discover that the newcomer has blood on his hand and the woman is drawn toward him out of sympathy's sake, but her companion knows he is a thief and pushes her back. The thief says that the cops got him with a bullet, and snarls at their attitude toward him.

A yellow spotlight hit the door and soon Kyle made his entrance like one of the old time tragedians. He was hatless, with gray hair waving in the wind and a sombre black cape was thrown over his shoulders. The thief pulled a comedy line good for a laugh at this point as well as several later on. In an austere manner the man who apparently owned the house bid them "welcome," repeating the single word that was read before by the couple on a slip of paper lying on the table. He invites them to stay and partake of his frugal fare, wine and bread. The couple sit down and they shrink from the crook, who takes a seat after being assured by the owner of the house. The man and woman tell the sage that they know the country well but do not remember ever having seen the house they were in at present. They learn that the place is called "The House of the Cross Roads," meantime getting an earful of philosophy and other good words. When the man calls attention to the empty chair the wise man says another guest is here already and with a wave of his hand the thunder handed out an extra loud peal and a woman's scream opened the door and in came a derelict woman of the street. The other woman in the house rushed to her aid and the latter raved.

When all were seated at the table and the newcomer's plight became known the other woman shrank from her. Thereupon the man of the house, who knew just what the eloping couple were up to, drew an analogy and wanted to know if wife-stealing was any worse than the trade of the other thief present, etc., and preaches further. Another analogy is made between the two women, etc., reference being made to one who sold her soul or something in the market place, and the crook suddenly jumps to the rescue and defends the girl who has fallen, which was good for a laugh. At any rate it ends with the wise man leaving the room and soon a chauffeur announces that everything is O.K. and the first couple leave. The second couple bemoan their fate and decide to believe in each other since no one else will. Enter the man of the house with the words "The storm is over" for the finish.

M. H. S.

CLAYTON-DREW PLAYERS

Theatre—*Proctors 125th Street.*
Style—*Travesty.*
Time—*Fifteen minutes.*
Setting—*Full stage.*

Clayton and Drew have returned after an absence of several years, with one of their travesties on the heavy drama and have revived their old act under the name of "Making Rome Howl."

The characters are Cæsar, Cleopatra, Anthony and the "army" of two.

Cæsar appears in the Regulation Roman tunics and toga and his call for Cleopatra is answered by her, in song offstage and she enters singing the last few bars in excellent soprano voice.

She warn Cæsar to beware of his enemies, having had a vision of his being slain, during her dreams. The dialogue up-to-date.

Anthony, played by Mr. Shelley is a thin, bony, apparition over six feet tall and he is quickly disposed of by Cæsar. The army includes one short, fat boy, and another thin soldier, both in red tights and skirts and they were having much trouble with dislocated breast plates and armor.

Cleopatra is sabred to death by Cæsar; and Cæsar is stung to death by the serpent, "Mike." At the finish a drop is lowered, with this inscription, "Sorry. We cannot take bows, we are all dead." The act is a sure-fire laugh getter.

F. M.

BESTHOFF AND MASSINGER

Theatre—*Regent.*
Style—*Singing.*
Time—*Twenty minutes.*
Setting—*Special.*

Before a special drop set in two, with a piano and lamp, these two performers, a man and a girl, proceed to render an act that bears the trademark "class" from start to finish. For the first number the girl plays the piano accompaniment while the man sings "When Irish Eyes Are Smiling," in a smooth, sympathetic and well trained voice. The girl plays an excellent piano solo and then the man returns to sing "Love Sends a Little Gift of Roses." The girl then returns in a beautiful Colonial costume and does some fine coloratura work, following this with impressions of two or three different women singers. The two end with a nicely rendered duet, "The Schoolroom of Perfect Bliss." The act is labeled "The Rehearsal" and this idea is carried out to a slight extent. But the real body of the act is the fine voices of both the performers. What they lack in showmanship they more than make up for with their artistry. C. C.

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ACTORS AND M'G'RS BREAK

The series of arbitration meetings between the Producing Managers' Association and the Actors' Equity Association, which had spread over many weeks, culminated in a row last week, when all further negotiations were called off by the Actors' organization and an indignation meeting held at the Hotel Plaza on last Sunday afternoon.

The volcanic wind-up to what had been looked upon as a mutually friendly series, of conferences, prompted by the managers' attempt to get an extension of the current agreement on "Equity Shop" which expires next June, is said to have been precipitated by the support the managers gave to the Levy-Flynn bill legalizing Sunday performances of all sorts in this state.

While the Equity does not suffer by its passage, the council are of the opinion that the Producing Managers sponsored it with a view of being antagonistic to their members, and therefore felt, that they could not remain upon the same friendly premise with the managers or even consider a proposition that would benefit the managers only.

Equity is now firm in its stand that the managers will be made to live up to the "Equity Shop" agreement which will go into effect June 4, 1924. The meetings are said to have been an attempt upon the managers to get an extension of the agreement for another five years which would delay the operation of the Equity Shop contract with members of the Producing Managers' Association.

On the other hand Equity is forced to consider the feelings of several hundred independent producing managers, who are not members of the P. M. A. and have been operating on an Equity Shop contract since the strike. This body claims it would be unfair to discriminate against them because they do not happen to be a member of the P. M. A. and argues that they are entitled to consideration, if anybody is.

From where we sit it looks as though both sides are lining up for another conflict. Both seem obdurate in their demands, all of which may be a harbinger of another Actors' Strike.

URGES THEATRE ATTENDANCE

The Rev. Charles Francis Potter, minister of the West Side Unitarian Church, at 550 Cathedral Parkway, on Sunday took for the subject of his sermon, "Why Christians Should Attend the Theatre" in reply to the denunciation of the stage delivered by the Rev. T. T. Shields of Toronto at the Calvary Baptist Church a week ago. Mr. Shields obtained pledges from practically the entire congregation not to see plays.

Mr. Potter declared that not only was it a sin for Christians not to attend the theatre, but it was their duty to go, first for the improvement of the theatre; second, for their own improvement; and, third, for the improvement of the church.

"Drama is very broadening and eye-opening, the enemy of provincialisms of all sorts, and many Christians are very provincial and narrow," he said. "The ones who last Sunday pledged themselves to keep away from the theatre are the ones who need it the most. The fact that they approved a sermon of that sort shows that they are narrow in their outlook. What they need is not fervid evangelism but an Equity Players or Theatre Guild production.

"Furthermore, Christians should attend the theatre to improve the Church. The present day theatre will reveal to them what the world thinks of the Church. I wish I could take that whole congregation to see 'Anathema' or 'If Winter Comes' or 'The Fool.' They would see nothing unclean or offensive and they would get a big, modern spiritual message. It is significant that all three of these plays criticize the Church severely.

"Dr. Shields says that a Christian should not attend the theatre because, atlhough it may not hurt him, his example may lead a weaker brother to attend the really bad plays. Why does not the same argument apply to books? Even the Bible is not exempt. When Dr. Shields is reading the Sermon on the Mount, some one might think he was reading some of the more primitive parts of the Old Testament. Certainly there is more obscenity in the Bible than in any play now running in New York City.

"If Dr. Shields ignores the bad parts of the Bible, choosing only the good, then let him use the same discrimination in his attitude toward the stage. I am only pleading for fair play."

TWENTY PLAYS IN TOURNAMENT

Twenty plays will be seen in the Little Theatre Tournament which began on April 30. They are:

"The Rut," by Sara Sherman Pryor; "The Trysting Place," by Booth Tarkington; "Boccaccio's Untold Tales," by Harry Kemp; "The Revolt of the Mummies," by Theodode Pratt; "None Are So Blind," by Mark Hollinger; "Under Conviction," by J. Milnor Dorey; "A Thousand Generations and One," by Evelyn E. Keays; "Thursday Evening," by Christopher Morley; "The Crow's Nest," by William Manley; "Simon's Hour," by James Branch Cabell; "The Clock," by Robert Courtney; "The Man Who Married a Dumb Wife," by Anatole France; "The Little Stone House," by George Calderon; "Will o' the Wisp," by Doris Halman; "Torches," by Kenneth Raisbeck; "The Pot Boiler," by Alice Gerstenberg; "Three Pills in a Bottle," by Rachel Lyman Field; "The Monkey's Paw," by W. W. Jacobs; "The Mistletoe Bough," by Dorothy Stockbridge; "Not In the Lessons," by Mark O'Dea.

Six of the plays have been written by members of the groups who are presenting them.

FIVE-YEAR-OLD FEATURED

Edwin Mills, five years old, playing the role of "Zander the Great" in the production of that name at the Empire theatre is a nephew of Mary Eaton, the Ziegfeld star. He is the son of Evelyn Eaton Mills and Edward Mills, Sr., an actor.

Answers to Queries

B. G.—Blanche Mortimer (Mrs. W. H. Lytell) died Jan. 31, 1898.

DALY—Ada Rehan did appear at the Montauk Theatre, Brooklyn, and at the Columbia Theatre, Brooklyn, during the season of 1895-96.

OPE—Edna Wallace Hopper was with the "El Capitan" company at Elizabeth, N. J., April 1, 1898.

B. B.—Lawrence Barrett played Elliott Grey in "Rosedale" at the Varieties Theatre, New Orleans, La., season of 1863-64.

OHIO—Chauncey Olcott was with Carncross's Minstrels, Philadelphia, in 1882.

DRAMA—Joseph Haworth played Icilius in "Virginius" when John McCullough played the title role.

SIM—Viola Allen was born in Huntsville, Ala.

The Kaltenborn Orchestra was the attraction at the Circle Auditorium, New York. Franz Kaltenborn and Franz Elm, trombonist, were the soloists.

W. R.—The Rogers Brothers conducted their music publishing business in the Broadway Theatre Building, New York. Will Rogers was not one of the two brothers.

L. L.—Frank Bush played in London during the season of 1902-1903.

MATT—"Monna Vanna" was produced in London at Victoria Hall, Bayswater, just outside of the city limits, as the London censor refused to license the show.

STAR—John Stromberg was musical director at Weber and Fields' Music Hall. "Rosy, You Are My Posy" and "Lou Lou, How I Love My Lou" were his compositions. He died at Freeport, L. I., N. Y., on July 5, 1902.

MISTER—Billy Jerome and Jean Schwartz wrote "Mister Dooley." It was sung by Thomas Seabrooke in "A Chinese Honeymoon." Shapiro, Bernstein & Co. were the publishers.

FRECKLES—"Youthful Follies," closed the season at Hurtig and Seamon's Theatre, New York, on April 21.

25 YEARS AGO

Frances Stevens was ingenue with William H. Crane's company.

Robert Mantell played "A Secret Warrant" at the Columbia Theatre, San Francisco.

"The French Maid" was shown at the Century Theatre, St. Louis.

Arthur C. Sidman was with Hopkins' "Transoceanics."

The McKee Rankin Stock Company produced "That Lass o' Lowrie's" at Washington, D. C.

Harry Brunelle opened his Vaudeville Exchange at 2 Union Square, New York.

The Columbia Stock Company at Washington, D. C., included Jas. O. Barrows, Percy Brooke, George Backus, William Ingersoll, Edward Mackey, John Lancaster, Maude Haslam, Mrs. Agnes Findlay, Grace George and Ethel Browning.

WEBSTER HALL SOLD

Webster Hall, one of New York's old theater landmarks was sold last week by the Bank of New York and Trust Company as trustee. The Wand Holding Co. acquired the property. A quarter of a century ago Webster Hall was known to all performers and vaudeville shows were for a long period given there.

Rialto Rattles

IN LEAGUE WITH MINERS

A scientist has discovered that the sun is giving less heat. Probably in league with the coal mine owners.

CIVILIZED THESE DAYS

Fifth Avenue woman artist married a full-blooded Indian for her third husband after he divorced his squaw. Ain't the savages civilized these days.

COULD BEAT CARPETS

If the sheriff and the gang foremen on these Florida prison farms are thrown out of their jobs we know a lot of housewives who could use them during their spring cleaning.

CRITIC WRITES A BIT

A description of a girl eating a ham sandwich as it might be written by one of the reviewers on a trade paper: This scintillating disciple of the histrionic arts permitted her glistering molars of purest white to pass lovingly through the slices of porcine posterior laid between parallel slices of the staff of life. Her beautiful mandibles caressed the plebeian nourishment imparting to the art of mastication a pristine charm such as rarely graces the practice of this necessity.

A PUBLISHER'S RIGHTS

The gag may not be new, but the latest version of it was born when a phonograph company notified a colored music publisher that they would back up one of his songs on another from his catalogue if he would write them and "waive his rights" to the royalties on one of the songs. The answer came back to the effect that, "Just now I am not waving anything but the American flag."

EACH WORTH A MILLION

D. H. Connick before the Federal Trade Commission in the Famous-Players film investigation, in answer as to whether the motion picture business is a boastful business like the circus which claims everything to be the best ever? replied "Well, I never was in the circus business, but every picture is a 1,000,000 picture.

PRODUCING A PLAY

A well known comedian recently wrote a musical play and was attempting to get a manager interested. The latter told him if he would raise half of the production cost he would produce the play. In two days the actor returned with his half.

"Where did you get it?" queried the manager.

"I pooled all my friends from the Battery to the Bronx."

"Well, try Brooklyn and Staten Island next week," replied the manager, still looking for an out on the proposition.

PUNCH IN PLAYS

Who is the Broadway sage who volunteered the information at a recent premiere that if the play didn't have the required punch the tickets would?

NOT SPEAKING OF AGE

Vaudeville actress making her reappearance after a ten-years' absence from the stage announces that she is a perfect 36. She was not speaking of her age.

KLEIN GIVES A CONCERT

Arthur Klein, American pianist, gave a concert last week at Aeolian Hall and was finely received. This is not the Arthur Klein of Shubert Vaudeville.

"COLD FEET" NEW FARCE

Fred Jackson and Pierro Gendron have completed a new farce, "Cold Feet," in which May Vokes will be featured. The production will probably be made by Alfred Aarons.

DRAMATIC and MUSICAL

"AS YOU LIKE IT" NATL. THEATRE FIRST PLAY AT THE 44TH ST.

"AS YOU LIKE IT" by William Shakespeare, presented by the American National Theatre, at Forty-fourth Street Theatre, on Monday evening, April 23, 1923.

CAST:

A Shepherd	Albert Powers
Orlando	Ian Keith
Adam	Arnold Lucy
Oliver	Jerome Lawlor
Denis	Hal Higley
Charles	Stanley Kalkhurst
Pages	Edna Rivers, Dorothy Chase, Hilda Dallman, Adele Schuyler
Rosalind	Marjorie Rambeau
Celia	Margalo Gillmore
Touchstone	Ernest Lawford
Le Beau	Edgar Norton
Frederick	John Craig
Amiens	Frank Arundel
Jacques	A. E. Anson
The Duke	J. Malcolm Dunn
A Lord	Walter Abel
Corin	Fuller Mellish
Silvius	William Williams
Audrey	Hortense Alden
Phoebe	Gwynedd. Vernon
William	Percival Vivian
First Page	G. Anderson
Second Page	Morton Meyers
Jacques De Bois	Walter Abel
Hymen	Mercedes De Cordoba

"As You Like It," selected by the American National Theatre for its initial production, seems to be a rather poor choice for what is intended to be a great movement. With difficulty we refrain from the several obvious puns and set ourselves down as saying that, in spite of a good deal that is really fine, "As You Like It" drags a good deal and the final curtain does not hold an audience breathless in its seats but rather sees a restless audience in the aisles worrying whether they will be able to make the 11.37. The greatest flaw in this present production lies in the stage direction. A compromise is always unsatisfactory and a compromise is what Robert Milton has given us in "As You Like It." At times the romantic phrases of the Elizabethan period are delivered with all the time-honored flavor of generations of Shakespearean mimes, while at others pieces of acting are done that are so modern as to be almost Gallagher and Sheanism, the result being a motley patchwork of acting, flung, like a bungalow apron over a young housewife in evening dress preparing her husband's snack before departing for the country-club dance, over the enchanting stage settings devised by Lee Simonson. This same Lee Simonson has done much, this season, to make our plays endurable, to make them really successful seeming without his province.

Discounting the sanctity that is usually imparted to anything labelled "Shakespearean" we will say that at best the play is a sugar-coated pill to be taken only once before retiring. If we didn't know the value of other doses put by the bard we would either regard the cure as permanent or change our physician.

The best performance of the evening was given by Ian Keith as the young Orlando. This young man, although rather light for a budding Zbyszko, made a pretty heavy lover and handled himself so well that he was always in character and always a delight to watch. Another performance of more than unusual excellence was that of A. E. Anson, who made a real person out of Jacques and still kept him in the Shakespearean manner. Miss Marjorie Rambeau rose to fine heights in some of her work, the most noteworthy being her love scene in the first act. But at other times she faltered in her lines, or strove to be a cute ingenue at the expense of the performance as a whole. Margaro Gillmore made a satisfactory Celia, her voice, at times, however, being far from satisfactory. It would be unfair to dispense with mention of the Audrey of Hortense Alden, who did a lot to keep the folks out front interested. There were several other good performances in minor parts, but the hit of the evening must go to the scenic settings.

KELLY'S JUDGMENT AFFIRMED

The Appellate Division last week affirmed the decision of Supreme Court Justice Platzek who awarded John Paul Kelly, a judgment of $4,681.78 against John Cort's Company, Inc., in April, 1922.

The suit was started early last year by Kelley, against the Cort Company who operates the Cort Theatre, for $4,000.00 which was given the theatre as a deposit for the rental of the house for one week where the show "The Phantom Legion" was to be given. At the time that he was to have the theatre, according to Kelly, the play "Three's A Crowd" was being presented at the Cort and he was forced to rent the Playhouse across the street. The Cort Company's defense was that Kelly could have had the house had he wanted it, but the Judges concurred in their opinion favoring Kelly. O'Brien, Malevinsky & Driscoll, of the Fitzgerald building represented Kelly, and House, Grossman & Vorhaus were attorneys for the John Cort Company.

"THE RIVALS" CAST COMPLETE

Francis Wilson will head the cast of the Equity Players' revival of "The Rivals" which is scheduled to open at the Forty-eighth street theatre on May 7. He will have the role of Bob Acres which he played last season in the Players' Club revival of "The Rivals."

Others in the cast will include players who were seen in the revival last season. Mary Shaw will be seen as Mrs. Malaprop; Violet Heming as Lydia Languish and James T. Powers as David.

Maclyn Arbuckle will be seen as Sir Anthony Absolute; Sidney Blackmer as Captain Absolute; Vivian Tobin as Lucy and J. M. Kerrigan as Sir Lucius O'Trigger. The part of Julia, for many years in American productions of the piece, will be done by Eva LeGallienne. Woodman Thompson is devising the scenic effects.

NEW MELBOURNE-ARDEN SHOW

Messrs. Arden and Rapport, managing directors of the Melbourn-Arden Productions, Inc., are planning to produce a summer song show in addition to the melodrama, "In the Balance," which has already been announced as their first production, and is now being cast. The latter piece is scheduled to open in Baltimore the latter part of next month. After a week in Washington the piece will be brought to a Broadway playhouse for a run.

The musical piece, the title of which has not been decided upon, is scheduled to go into rehearsal early in May. It will open in Atlantic City and will come direct to Broadway.

"ADRIENNE" OPENS HERE MAY 30

"Adrienne," the new musical comedy by Sherman Brown, with music by Albert Von Tilzer and Harry Byrant, which is being produced by Louis Werber, will open in New York at the George M. Cohan Theatre on May 30th. The New York presentation will follow a two weeks' engagement in Philadelphia, which starts on May 14th at the Garrick. Dave Bennett is putting on the dance numbers for the show. In the cast are Vivienne Segal, Billy Van, Audrey Maple and Richard Carle.

MRS. CARTER FOR STOCK

Mrs. Leslie Carter has been engaged to appear as a visiting star by George Ebey with his Oakland Theatre stock company at Oakland, Cal. Mrs. Carter will begin her engagement May 14 appearing in "Lilies of the Field."

"SYLVIA" A DULL COMEDY AT THE PROVINCETOWN

"SYLVIA," a comedy in three acts by Leighton Osmun. Presented at the Provincetown Theatre on Wednesday evening, April 25.

CAST

Hannah	Eda Heinemann
Jimmy Gordon	Benjamin Kauser
Mr. Pendleton	Carl Glick
Sims	Norman Cope
Gerald Armstrong	Elliot Cabot
Mrs. Sheldon	Lucy Ellen Shreve
William	Donald C. McClelland
Irene Sheldon	Julia Cobb
Sylvia Pendleton	Catherine Cozzens
Billy Craig	Lyons Wickland

"Sylvia," a much married young woman, who despite two young and very much alive husbands and who is willing to take a third, is the heroine of the Players Company's latest production which started last week at the McDougal street playhouse.

"Sylvia" is the granddaughter of a very old rich man, who wants her to marry before inheriting his large fortune. Sylvia has already performed that ceremony, but in secret, as her first selection has been divorced and that is just what the grandfather's will declares she must not do. She hears of the death of the husband, however, and at the opening of the play proposes marriage to a middle aged man, who is so overcome by her proposal that he leaves the room and she is left alone to do her love making to herself. Undaunted, she proposes to another, and he despite the lack of love for the lady realizes her great financial prospects and accepts.

The fact that he is in love with another girl and the bride still cares for the man that walked out on her proposal, they manage to get along quite well until the first and original husband instead of having been killed in Russia as she believed returns home and the mix up starts.

The woman is the least upset of all three and despite the danger of the grandfather finding out her predicament and changing his will, she seems to keenly enjoy the situation and refers to her husbands as "old things" or when in good humor as "old dears" and orders her latest prospect to proceed to get her out of her "rotten mess."

The whole thing is unnatural and at least half of the scenes are quite impossible. Evidently written with the idea of amusing, they miss entirely and the play instead of being mirth provoking is tiresome. There are in the play some capable actors and actresses who labored valiantly to put the scenes over, but in many instances failed. Among the best are Catherine Cozzens, who played "Sylvia," Eda Heinemann, Donald C. McClelland who made much of a small part, Benjamin Kauser and Julia Cobb.

"IRISH-JEW" COMING OVER

"The Irish Jew," a play presented in Dublin, Ireland, last week, and which caused considerable discussion there because of its almost Shavian satire, is slated for production in New York within the next few months, M. D. Waxman having secured the American rights and planning on an early opening. The author of "The Irish Jew" is John MacDonagh, brother of Thomas MacDonagh, one of the signers of the Easter Proclamation, who was executed with Padraic Pierce in 1916.

The leading role is that of a Jew who becomes Lord Mayor of Dublin and proposes to fashion his life after that of Robert Emmet, in the end becoming more Irish than the Irish themselves. The play gives the American slant to present day political problems in Ireland.

KAHN TO BACK $1 TOP THEATRE

Otta H. Kahn, prominent New York banker, last week expressed his willingness to underwrite a portion of the risk engendered in Channing Pollock's "Dollar Theatre" project. As previously printed in these pages, Pollock proposes to establish a repertory company in New York at which the scale of prices will range from one dollar downward. Hitherto the weak spot in this project has been the matter of financing.

Kahn, who sees in the theatre a panacea for social unrest, pictures Pollock's project as a move to meet the amusement demands of the so-called masses, and, acting in a spirit of public beneficence, offers his financial as well as his moral support to the movement. Kahn proposes to be one of forty people to underwrite the estimated $40,000 deficit on a season of forty weeks to the extent of $1,000 maximum; that is, he suggests that forty people can be found who will each guarantee to Pollock financial support to the extent of $1,000, to be used should this anticipated deficit prove a reality. The amount of the deficit was reached by Pollock after carefully working out his plans, with the possibility arising that such deficiency will never became an actuality.

BELASCO TO STAR MRS. FISKE

Mrs. Fiske will appear under David Belasco's management next season and will open in St. John Ervine's light comedy, "Mary, Mary, Quite Contrary," which has been in the hands of the producer for some time and held until Mrs. Fiske became available to originate the role.

Until now New York audiences know Mr. Ervine's plays only through his "Jane Clegg" and "John Ferguson," and an altogether different play is promised in the new comedy. A group of supporting actors, some of whom will be brought from London, will be engaged to complete the cast headed by Mrs. Fiske.

SHAKESPEARE FOR STOCK

John E. Kellard has taken over the Whitney New Detroit Opera House to operate a dramatic stock company this summer. Mr. Kellard will open his season with the presentation of a Shakesperean festival for three weeks beginning May 14, which will be followed up with the staging of modern plays. The opening bill will be "The Merchant of Venice" with Kellard playing the role of "Shylock."

"ROLLING HOME" FOR CHICAGO

"Rolling Home," now in rehearsal, will be produced by Carl Reed in association with James Shesgreen in Chicago May 20. Donald Brian will play the principal role. Others in the cast are John Marston, Catherine Dale Owen, Louis Hendricks, Edgar Nelson, Alma Chester, Guy Nichols, John M. Sullivan, Stanley Jessup, Waldo Whipple, Irving J. White, Marie Haynes, Hope Sutherland, Frederick Beane and Edward Poland.

SHAKESPEARE IN STOCK

BROCKTON, Mass., April 30.—Starting tonight the Brockton Players, at the City Theatre here, will present Shakespeare's "Merchant of Venice" with Edward Waldmann in the role of "Shylock," Robert Gleckler as "Bassanio" and Ruth Amos as "Portia." The production was made under the direction of Mr. Waldmann.

"SCANDALS" REHEARSING MAY 7

George White's new "Scandals" show will go into rehearsal on May 7th at the Globe Theatre. Gallagher and Shean, it is understood, will begin rehearsal with the attraction despite the fact that Florenz Ziegfeld, Jr., will not release them from their contract with the "Ziegfeld Follies of 1922," which he contends holds for the run of the play.

Monroe Childs has been engaged for the Elmira Stock Company.

John Boyd has been signed by the Binghamton Stock Company.

Edmonia Henderson closed with "The Radio Girls" last week.

Kenneth Fox has been engaged to play leads for Jos. Peyton in Elmira.

Raymond Capp has been engaged to direct the White Plains Stock Company.

Agnes Burr has joined forces with Jack Markus in a new talking and singing act.

Jessie Reed is doing a new act consisting of special comedy songs by Billy Tracey.

Ann Warrington is playing character parts with the White Plains Stock Company.

Peggy Lytton is playing a special engagement with George Arvine in Reading, Pa.

Ed Cole has closed with "Broadway Smiles" and will return to vaudeville for the Summer.

Beatty and **Evelyn** have been awarded a route over the Gus Sun time in their new act.

Willie Smith is playing the Middle Western houses prior to opening for a tour of the Pantages circuit.

Adrienne Du Pre, vaudeville single, returned to New York last week after an absence of several months.

Tempest and Dickinson opened for a tour of the Orpheum Circuit at the Palace, Chicago, on Sunday, April 29th.

Frank Tinney, Hazel Dawn and **Rene Riano** have already been signed to appear in the next "Music Box Revue."

Stuart Robbins has been engaged to direct the Binghamton Stock Company organized by Messrs. Harder and Hall.

Phyllis Gordon is preparing an elaborate dance offering for vaudeville in which she will open early next season.

Vee & Bee joined Jean Martini's "Melody Land," a vaudeville revue, at the De Kalb Theatre, Brooklyn, this week.

Russell Rhodes and **Betty Barlow** have been engaged by Leonard Wood, Jr., for the White Plains Stock Company.

Billy Kent, late of "Good Morning, Dearie," will open in vaudeville shortly in a new act, assisted by Mrs. William Kent.

Arthur Kraus and **May Avery** are rehearsing a new blackface act which they will shortly do over the Loew time.

Emma Dunn will shortly open on tour in "Marelli," a new play by Ann Nichols, to be produced by George M. Gatts.

Alberta Hunter, jazz dancer, has been added to the cast of "How Come," the Negro musical comedy, at the Apollo.

Marion Sunshine has been engaged for Arthur Hammerstein's forthcoming musical production, "Lily of the Valley."

Eddie Foy and Family will return to vaudeville after an absence of several months, at Keith's 105th Street Theatre, Cleveland.

ABOUT YOU! AND YOU!! AND YOU!!!

Symona Boniface has been egaged to play seconds for the Forsyth Stock Company, Atlanta, Ga., by Mr. Dan Michalove.

Will and **Jean Downing** have completed their western tour and are coming East to display their new act, "Now You Know."

Tommy Allen will have the chief comedy role in "Take It Easy," which is being produced for vaudeville by Morris and Bernard.

Tom Burrows is putting the finishing touches to a new play in which he is to be starred next season, under his own management.

Johnnie Walker has left the cast of C. B. Maddock's act, "The Son-Dodger," to go to Saranac Lake to recuperate from ill health.

Arthur Weston and Company will shortly open on the independent time in a new dramatic playlet entitled, "Black Sheep."

Royal Stout has succeeded **Leslie Auste** in "The Wasp," which shifted from the Morosco to the Selwyn Theatre this week.

Emile Boreo, who was with the Chauve-Souris prior to invading vaudeville, has been routed over the Orpheum Circuit.

Elwood, Williams and **Mayo** have formed a triple alliance for Vaudeville and will shortly display their new act in the local houses.

Marcia La Due and **Ethel Rose** have been added to the cast of the new Spring revue at Billy Gallagher's Broadway Gardens.

Violet Heming and **James Crane** have been signed for the leading roles of "The Bride," which is to be produced by Charles Frohman, Inc.

Rosita Mantilla and **Jack Riano** have formed a vaudeville alliance and will shortly be seen in a new act, entitled "A French Salad."

Jim Doherty, who closed recently with Neil O'Brien's Minstrels, will enter vaudeville shortly with a new blackface comedy offering.

Quinn and **Caverly** are finishing a ten weeks' tour of the Keith and Orpheum Jr. Middle West houses closing at the Lincoln Theatre, Chicago.

Clark, Payton and **Lloyd** are rehearsing a new act. After perfecting it at hide-a-way showings, they will play it over the Proctor Circuit.

Anna Mae Bell and **Ben Ross** have combined in a new comedy called "The Love Teacher," in which they will open on the Keith time shortly.

Tommy Tucker has been signed for the juvenile role in the vaudeville playlet, "The Poolroom," which is being revived for the small time.

Alice Weaver, Molly Doherty and **Al Wohlman** are being featured in the new Harry Walker Revue at the Beaux Arts, Philadelphia, this week.

Rube Walman, who has been doing a whistling act in vaudeville, joined "The Old Timers," at Proctor's Twenty-third Street last week.

James Gorman, Margaret Cameron and **Jean Shelton** have been added to the cast of the "All American Five," a vaudeville revuette now in rehearsal.

Maurice Barrett and Fred Clayton have completed a tour of the Pantages circuit and will open in the East shortly with their dramatic playlet, "Fate."

Guy Bragdon has been engaged to stage the first production of the Melbourne-Arden Productions, Inc. The piece is a drama without a title as yet.

Eddie Cook's Revue opened last week, headed by Eddie Cook, the saxophone player seen with Yvette two seasons ago, and including a cast of five girls.

Marshall Montgomery, the ventriloquist, will sail for England during the latter part of May, and will play the variety houses abroad during the summer.

Lillian Conroy has opened a six-weeks' engagement at Murray's in Philadelphia, which is to be followed by eight weeks in New York at Murray's here.

The Hoffman Sisters have joined Benny Barton's Revue, which is now playing over the Orpheum time, placed through the Harry Walker Booking Office.

Tom Howard, burlesque comedian, has been awarded the first contract for the new edition of "Greenwich Village Follies," which will be the fifth of the series.

Arthur Hopkins, who is abroad, is said to be arranging for a revival of "Peter Pan," with Genevieve Tobin in the role made famous by Maude Adams.

Nat Haynes, who will shortly close with the tabloid, "Hello, New York," will return to vaudeville in a comedy skit, "Yes, My Dear," which will play Keith time.

Helen Devlin has abandoned her idea of returning to vaudeville and has rejoined the cast of "Greenwich Village Scandals," which is scheduled to open next month.

Elsie Johns, who has been doing a single in vaudeville, is to be featured in the condensed version of A "Small Town Gal," which is being readied for the Poli time.

Fitz and **Wills,** acrobatic clowns, will wind up their American engagements next week to set sail for London, where they have been routed over the Moss and Stoll time.

Bobby Newman has been promoted to the post of business manager for the Chelsea Producing Company, sponsors of John Murray Anderson's "Jack and Jill" at the Globe.

Jean White and **Harry Stanley** are rehearsing a new song and dance offering for an early showing in vaudeville. Jean is the sister of George White, producer of "Scandals."

Ralph Whitehead is the latest addition to the cast of players who are to appear in the London production of George M. Cohan's musical comedy, "Little Nelly Kelly."

Sue McNamamy has been signed for a leading role in Myron Fagan's new play, "Thumbs Down," which has had a previous out of town showing under the title of "Self-Defense."

Eileen Christie, formerly leading lady for Fred Stone, has joined James Doyle, formerly of Doyle and Dixon, in his act, and the two opened on the Keith circuit last week.

Harry Elverson, who played a comedy role in one of the Gus Hill companies of "Bringing Up Father," this season, is returning to vaudeville with a singing and talking act.

Alice Lynn, recently of the "Music Box Revue," is appearing as an additional feature with the Poli Players, Reading, Pa., this week in a stock revival of "The Demi-Virgin."

Katherine Cornell has been engaged by A. H. Woods and Gilbert Miller to play the lead opposite Lowell Sherman in "Casanova," which will be produ;ced at the Selwyn Theatre late in August.

Howard J. Green, of the vaudeville producing firm of Hocky and Green, was married on April 25th, to Miss Irma Heinemann, non-professional. The wedding took place at the St. Regis Hotel.

Bruce Duffus and **Abe Feinberg,** both independent vaudeville agents, have merged interests and will produce vaudeville acts as well as handling the booking for a number of up state theatres.

Ruth French, who has been appearing with the Jimmy Hodges musical stock in New Orleans, last week became the bride of Eugene McCaffrey, a business broker of that city, and will retire from the stage.

Martha Brown, the jazz dancer from Chicago, is to be featured in a new flash act, "Cabarabian Nights," which is being assembled for the small time. It will have a five piece band and three other principals.

Park Benjamin, the second, cousin of Mrs. Enrico Caruso, has deserted the banking business to play minor roles in motion picture productions. His first appearance is in "Under the Red Robe," a Cosmopolitan production.

Sol Green, booking agent and vaudeville producer, has moved his headquarters from the Regan Building to Romax Building. In addition to controlling several vaudeville productions, Green is booking Sunday concert bills.

Lew Lehr and **Nan Deckert** have joined forces for vaudeville and will do the Lehr and Kennedy act, which was recently shelved through the withdrawal of Lehr's previous partner. The act will continue to be known as Lehr and Kennedy.

Mme. Olga Knipper-Tchekhova, widow of the famous playright, Anson Tchekhoff, and leading actress of the Moscow Art Theatre, will give a reading in English of her husband's plays, at the Belasco Theatre, Sunday, April 29th, at 3 P. M.

Helen MacKeller concluded her engagement in "The Masked Woman" at Ford's Theatre, Baltimore, last Saturday night. Miss MacKeller is under contract to A. H. Woods for another two years and the producer is endeavoring to get a new play for her to appear in next season.

Arthur Kretlow, dancing master, and sister Gertrude, returned to New York and opened Tuesday night in "A Night of Love," as premier dancers. The show is being presented at the Jolson Theatre by the Russian Grand Opera company, with whom the Kretlows were on tour since last December.

Mr. and Mrs. Frank A. P. Gazzolo celebrated their silver wedding anniversary last week with a large reception at their home in Chicago. Their son, Frank Dudley, a student at Culver Military Academy was home for the family reunion at which many lifetime friends of the family were present.

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MELODY LANE

NATION-WIDE VOTE IN JUNE FOR TEN MOST POPULAR SONGS

Music Industries Chamber of Commerce Arranges Contest Through Tie-up with Better Home Movement To Be Held Week of June 4-10—Prizes To Be Given

As a result of the tie-up effected by the Music Industries Chamber of Commerce whereby a prominent place will be given to music in the campaign of the Second Annual Better Home movement to be held early in June, a nation wide contest is to be arranged for the selection by popular vote of the "Ten Best Numbers of Home Music," which may be chosen from popular, classical, operatic or whatever type of music the voter chooses. Prizes, donated by various instrument manufacturers and sheet music publishers will be given the prize winners. The winners will be determined as being those who name in their lists the most of the ten selections receiving the highest number of votes.

More than 2,000 communities taking part in the Better Home Week, June 4-10, are expected to be interested in the music contest and a committee to be known as Home Music Contest Committee, 223 Spring street, is being formed to handle the affair. The above address is the national headquarters of the Better Homes in America organization.

The prizes will consist of a $500 piano for a first prize in each locality, or an allowance of $500 toward the purchase of any piano on a list to be submitted by manufacturers. Second prize will be a $200 phonograph, and ten prizes of $25 each, consisting of small musical merchandise such as phonograph records, instruments and sheet music, or player piano rolls.

Information about the contest will be broadcast throughout the country by means of circular letters, etc., distributed through the national organization of the music trade and Better Homes movement. Local committees will be formed and assist the music campaign in each community. Some of the information of the circular that is to be distributed will include the following excerpts: "What Do You Consider the Best Numbers of Home Music?"—Prize contest under the auspices of National Advisory Council, Better Homes in Ameirca, 233 Spring street, N. Y. City—You can enter the contest free of charge by simple mailing your idea of the ten best numbers for the home library.

"Your vote may include ten names from sheet music for the piano, violin, saxophone or any other musical instrument, or from phonograph records, or from player piano rolls. The numbers may be standard, popular—whatever you choose.

"What Music Does America Like for Home? Each person votes for ten numbers only. Each of the ten numbers will receive one vote in the contest. The selections receiving the greatest number of votes will be put on the top of the list, and the ten highest will be considered the ten best numbers for the home library.

"The person who names in his or her list the most of the ten selections receiving the highest number of votes will win first prize. If a tie the person will be required to write their reasons for selection limited to fifty words for each number—do not write with your vote unless asked.

"Votes must be mailed not later than June 10, 1923. Write the names of the ten selections and composers, and your name address, preferably on a postcard and mail to Home Music Contest Committee, 233 Spring street, N. Y. City."

PEASE MUST PAY ALIMONY

Harry Pease, songwriter, has been ordered by Supreme Court Justice Morschauser of White Plains, to pay his wife $20 per week alimony and $200 in counsel fees as a result of Mrs. Louise Pease winning a point in her fourth legal battle for separation. The alimony is to be paid pending the trial of separation against the songwriter.

Through her attorney, Charles E. Long, Mrs. Pease asked for $100 per week alimony and $1,500 in counsel fees, alleging that her husband was getting about $13,000 a year in royalties from his songs. This the defendant denied.

Twice before divorce suits brought by Mr. Pease against his wife and her counter charges were dismissed. A separation suit brought against her husband last year was also dismissed.

SOCIETY FILES 17 SUITS

Through attorney Callom B. Jones, of Richmond, Va., the American Society of Composers, Authors and Publishers filed 17 suits for infringement of copyright against an equal number of motion picture theatres in various parts of the state of Virginia.

The actions, filed in the United States District Court of Virginia are the first of a campaign against infringers of the Society's music in all parts of the South.

REORGANIZING DELLON CO.

The Harold Dellon Music Company is being reorganized by Abner Greenberg, who owns the concern, Mr. Dellon being no longer connected with the enterprise. The same offices in the Hilton Building will be maintained.

"MORNING BLUES" SUIT SETTLED

The suit for royalties and an injunction, pending in the Supreme Court of New York County against Irving Berlin, Inc., Ray Klages and Ray Brown over the song "Early in the Morning Blues," has been settled out of the court, the Berlin concern agreeing to pay Chris Pender, one-quarter of the royalties due the writers of the song involved.

Several months ago Pender brought suit for a share of the royalties of the song "Early in the Morning Blues," alleging that Ray Brown and Ray Klages placed the song with Irving Berlin, Inc., without him being known as one of the writers entitled to royalties. Abner Greenberg, attorney, represented Chris Pender and Gilbert & Gilbert represented Irving Berlin, Inc. The number was recently released on the Victor record back of "Chicago," which is said to be one of the big sellers.

MITTENTHAL CATALOGUE SOLD

Joe Mittenthal, Inc., has disposed of its catalogue, most of the songs being divided between Jack Mills, Inc., and the F. B. Haviland Music Company. The Mills concern has taken over the four songs, "Tell Her at Twilight," "I'll Take You Home Old Pal o' Mine," "Fire Laddie" and "Parting."

The Haviland firm has taken over the songs, "Three Little Words," "Sunshine Alley" and "The French Trot."

DICK LONG WITH REMICK

Dick Long is now connected with the professional department of Jerome H. Remick & Co. He was formerly with several music houses in the past and is well known in music circles.

RADIO MEETING IN CHICAGO

J. C. Rosenthal, general manager of the American Society of Composers, Authors and Publishers, returned to New York on Monday from his trip to Chicago, where he addressed a gathering of Western radio men who had met to organize themselves into a body composed solely of Southern and Western radio station operators, on Wednesday, April 25. On the following day he spoke to a number of Chicago publishers and local representatives of New York houses in regard to the radio situation.

At the meeting of radio men held at the Drake Hotel, with Thorn Donnelly presiding, Rosenthal presented the side of the composers, authors and publishers in their efforts to collect royalties from radio performances of their works for profit. He told them that the society had over 50,000 compositions belonging to its members which could be played without royalties being paid and which had cost the publishers considerable money at one time. But these songs were dead on the shelves of the publishers, he said, and were the kind the people did not like to hear over the radio. The new and popular stuff which the radio fans clamored for must be paid for if it is used. Using copyrighted music for profit without paying for it, he pointed out, was almost the same as picking the writer's pockets; for it was picking and robbing their brains of their product.

Sales of sheet music and phonograph records had been hurt by the radio, Mr. Rosenthal explained, and publishers and writers were not going to make the same mistake they did when the phonograph came into vogue.

At the meeting called by Mr. Rosenthal of local publishers and Chicago representatives, at the Hotel Sherman last Thursday, more than 100 music men responded. He outlined to them the policy of the A. S. C. A. & P., in regard to the radio broadcasting of certain music and explained why royalties were being demanded. He also assured them that the society was not "hurting its own game" by not allowing non-licensed stations to send out the society's music.

KORNHEISER AT WRITERS' NIGHT

Philip Kornheiser, manager of the professional department of Leo Feist, Inc., was the guest of honor at the weekly gathering of the Song Writers at Murrays, last Wednesday night. Mr. Kornheiser delivered an able address, in which he said he was all for the writers and composers and he and his organization stood ready to lend every possible aid to them and their project concerning the building of a clubhouse. Leo Feist, Inc., recently donated $1,000 to the writers' organization.

KORTLANDER WITH MILLS

Max Kortlander, general manager of the Q. R. S. recording department was signed last week, by Jack Mills, Inc., to write his piano compositions exclusively for that concern for the next two years. The first of the piano solos written for the Mills organization by Mr. Kortlander are "Deuces Wild" and "Red Clover."

WINKLER ON WESTERN TRIP

Dan Winkler, sales manager of Fred Fisher, Inc., left last week for an extended sales trip through the middle west. The Fisher concern is preparing a new campaign in the interest of two new songs, "Red Head" and "No One Loves You Any Better Than Your M-A Double M-Y."

NEW ABRAHAMS SONGS

The Maurice Abrahams Music Company has added to its catalogue a new fox-trot novelty song entitled "That's My Baby," by Sidney Clare, Cliff Friend and Owen Murphy. The song is being introduced this week by several well known artists, including Al Jolson.

SPECULATION CAUSED FAILURE

LONDON, April 30.—"Rash and hazardous speculation and extravagance" caused the failure of Herman Darewski, music publisher, according to a statement made by the official receiver, when application for an order of discharge was made recently at the London Bankruptcy Court, in the case of Herman Darewski. There was, according to the receiver, a deficiency of £40,000.

An amended deficiency account covering three years immediately preceding the receiving order was quoted.

From it there appears that household and personal expenditures, charitable gifts, income tax, and insurance premium, amounted to £16,826; entertainment and business expenses, £6,310 and interest pair to bankers and money lenders, £12,928. Altogether there appeared in the account items totaling £65,050, while the debtor's income from salary and royalties in the period were given as £19,291.

According to the debtor, his expenditures, and he possibly spent from £10,000 to £12,000 a year, was necessary in view of the class of his business and the very nature of the undertakings he had on. He found himself in the position, was a statement quoted by the receiver, whereby it was necessary to put his firm in two years in a position which it taken other firms twenty years to reach.

"The statement of the debtor may be interpreted by the inspiration of either personal vanity or speculative desire to get rich quickly by extravagant self advertisement," said the receiver.

"Whatever was the motive," the receiver continued, "the result came speedily in bankruptcy with a deficiency of £40,000." The court was asked to grant the discharge subject to minimum suspension of two years, but the Official Receiver opposed, on statutory grounds arguing that "rash and hazardous speculation and extravagance" were causes of the failure.

The Registrar decided to suspend the discharge for three years.

McKINLEY OFFICE CHANGES

The McKinley Music Company made several changes in its New York branch last week, with the result that Alfred L. Haase is now general Eastern representative of the company in place of Vincent M. Sherwood. Haase will maintain the McKinley professional department in New York for the exploitation of the firm's popular numbers, and the shipping department of the McKinley edition of standard music will be moved to Chicago. In time, the professional department under the supervision of Mr. Haase, is expected to be enlarged and for the present is occupying the same quarters as formerly.

Vincent M. Sherwood, formerly general Eastern representative of the McKinley Music Company, has gone into the music business under the name of the Sherwood Music Company, with offices the same as those occupied in part by the professional department of the McKinley company. He bought the entire stock on hand of the McKinley edition of standard music and has been appointed preferred agent for the company in New York.

RECORDS IN DRUG STORES

The Banner Record Company in its campaign to increase the sales of phonograph records has succeeded in placing them on sale in additional Liggett drug stores, among them being the store at 46th street and Broadway, which is breaking away from the Liggett Company's policy of selling the disks only in residential sections.

Another new outlet for the records now being tried out is the chain of orange juice stands which dot the city. One of the stores located on 14th street and Broadway has a bit of additional space in the rear with a phonograph in front advertising the new releases. Sheet music is also on sale in this particular stand.

BURLESQUE

TAB FRANCHISES ON NEW CIRCUIT IN DEMAND

FLOOD OF REQUESTS RECEIVED

In the past few weeks John E. Coutts who controls one of the largest tabloid circuits in the East, has been flooded with requests from producers for franchises. He has not given out any as yet, due to the fact that he must be convinced of the calibre and class of the shows the producers intend to stage.

The regular season for the circuit will not start before August first, but Coutts will book a number of houses and tabs between now and then, some of his regular houses will be included in these but many will not start before the regular season.

Many of the shows going out now are only for the Sumer months as performers who will appear in some of these shows are under contract for next season, with either burlesque or musical shows and in releasing these principals the producers will lose the time it is said.

It is hardly probable that Coutts will give out his franchises much before June first, at that time he will be pretty well set, with his producers and the type of shows they will give and he can then go ahead.

Coutts left New York Monday night for trip up the State, where he will close contracts to book his tabs for about fifteen weeks, which he will no doubt run along with until his regular season starts.

He now has three shows booked but by May 15 he will have about fifteen of these shows playing his time. Most of these shows will be operated and produced by men that never considered this branch of amusement before.

A number of Broadway producers will be lined up for productions and will be ready with shows when the regular season starts according to Coutts. The tabs will have sixteen people in most cases.

The "Passing Review" will open next Monday, some of the principals who will appear in this show are, Chas. McNally, Ada Lum, June Caprice, Tom Daniels. The "Loveland Girls" will open the next week with Joe Burton at the head of the cast. Billy Gilbert in the "Garden of Girls" will follow the week after. Richy McAllister and Harry Shannon will open the same time at the head of their show. Lew Austin's first show will be ready to open on May 28, at the same time several others will start.

At the present time Coutts will book only in the East, where the railroad jumps will be short. He has several big motion picture houses under contract to book shortly in cities not far from New York, that have seating capacity of from twenty-five hundred to four thousand people.

MUTUAL SHOWS STILL OPEN

The "Girls Ala Carte," are working under the title of "Powder Puff Follies" on the Mutual Circuit this week at the Howard, Boston. The shows still open on this circuit are "Flappers of 1923," "French Models," "Jazztime Revue," "Midnight Maidens" and "Miss New York Jr." The "Band Box Revue" closed at Scranton last Saturday night and the "Merry Whirl" at Newark the same time.

LEW AUSTIN PRODUCING

Lew Austin will produce several shows on the John Coutts Circuit this season. He will open his first show on May 28 and the second show about August 1st. He is preparing his first show now which goes in rehearsals the week after next.

HARRIS PUTS ON SHOW

Meyer Harris has just returned from Boston where he has been assisting in producing "Take A Brace" for the Hasty Pudding Club of Harvard College. This is a yearly event that has been going on for many years. The show on its annual tour played this year in New York at the Hotel Plaza, the Belasco Theatre, Washington, the Maryland Casualty Club of Baltimore and finished at the Plymouth Theatre, Boston. The tour lasted five weeks.

The show was produced by Louis Silvers, dance numbers were staged by Sammy Lee, the art director was Otto Schwab and the electrical director was Mayer Harris.

THEATRE MANAGER DIES

DETROIT, Mich., April 28.—Edward De Coursey, manager of the Gayety Theatre, a Columbia Amusement Company house, died at his home here Friday morning. Mr. DeCoursey had been ill for several days with pneumonia, which was the cause of his death. He was about sixty years of age and had been managing the Gayety about four years.

Frank Parry, who has been managing "Rockets" this season, has taken charge of the house on telegraphic instructions from General Manager Sam A. Scribner and will manage the house for the balance of the season. Chris Neuman, who has been doing the advance work for "Rockets" recently, will handle the show for the balance of its season.

MGR. EVANS BREAKS RECORD

NEWARK, N. J., April 30.—This has been one of the best seasons in the history of Miner's Empire, this city. Manager Leon Evans, who has done much to boost the business at the theatre, has made a record for himself in booking theatre parties this season. He booked over two hundred and fifty, which brought into the box office over $30,000 since last August.

HAINES TO DO TABS

Nat Haines, the past season featured with "Hello Good Times" on the Columbia Circuit, will present musical tabs in stock form at the Lincoln and Roosevelt Theatres, Union Hill, N. J. They will open May 14. The tabs will run one hour and will have twenty people.

MINER DENIES "CHUCKLES" STORY

Tom Miner, of Newark, issued a statement last week, in which he denied that Dave Sidman and his associates had taken over the franchise of "Chuckles" for next season. This franchise is still controlled by Miner and his associates.

NAT MORTAN BOOKINGS

Nat Mortan booked the Busch Sisters with Harry Hastings last week for his Columbia Circuit show next season. This act has been playing vaudeville and will make their first appearance in burlesque with Hastings.

HENDRICS AND BENNETT IN ACT

Klara Hendrics and Lillian Bennett, formerly of "Bubble Bubble" will open this week in vaudeville around Philadelphia. They will do the same specialty they did with the show this season, with a few little changes.

LAHR AND LAFAYE IN VAUDE.

Bert Lahr and Mercedes Lafaye, who closed several weeks ago with "Keep Smiling" on the Columbia Circuit, opened in a new act on the Keith Time Monday.

COCCIA PRODUCING NUMBERS

A. Coccia, has been engaged to produce the dancing numbers for J. Herbert Mack's show next season on the Columbia Circuit.

MAJESTIC GOES OFF THE COL. CIRCUIT

JERSEY CITY HOUSE LOSES SHOWS

Sam A. Scribner announced last Friday that the Majestic, Jersey City, would not be on the Columbia Circuit next season. It was claimed several weeks ago by the CLIPPER that this house would not play Columbia shows next season. No reason was given at the headquarters but no doubt it is due to the fact that the business was away off the past season at the Jersey City house, but few of the shows made any money during the last season there and for the present burlesque is not wanted it is claimed at the Majestic.

The Grand, Worcester, will also be off the circuit next season, but instead New Haven will play the Columbia Circuit shows.

There will be several new houses on the circuit next season but it could not be learned just what houses they would be, they will be in the East, however.

The "Bowery Burlesquers" closed last Saturday night at the Star and Garter, Chicago, as did Mollie Williams at St. Louis and "Sliding" Billy Watson at the Gayety, Buffalo.

Billy Watson's "Beef Trust" will close in Paterson this Saturday night. Other shows that will close at the same time are "Bubble Bubble" at Newark, "Chuckles" at Toledo, "Flashlights of 1923" at Hurtig and Seamons, "Hippity Hop" at the Gayety, Boston, "Mimic World" at the Gayety, Washington, and "Wine, Woman and Song" in Providence.

This week closes the regular season at the Columbia, the summer run will start next week with Dave Marion's Show.

SMITH NAMED HERK TRUSTEE

The creditors of I. H. Herk, who filed a petition in bankruptcy recently, held a meeting last week in the offices of Seaman Miller, referee and nominated Richard Smith as trustee. Herk, who prior to his connection with the Affiliated Theatres Corporation was president of the American Burlesque Association, is planning a return to burlesque and is said to be launching a third wheel which will operate in the middle west.

The headquarters of the new circuit will it is said be in Chicago, where Herk was prominent in burlesque before coming to New York.

JIMMY ELLIOTT CLOSING

Jimmy Elliott, straight man of the "Lid Lifters," will close a successful season on the Mutual Circuit Saturday night at the Lyric Theatre, Newark. He is booked to open in stock on May 13th at the Bijou, Philadelphia, May 13, with the Folly, Baltimore; Majestic, Wilkesbarre and Majestic, Scranton to follow.

OLYMPIC STOCK OPENING

The stock burlesque season at the Olympic, New York will open next Monday. In the cast are the Burke Brothers, Raymond Paine, Jacque Wilson, Babe Almond, Eddie Lloyd and Grace Goodale. The Burke Brothers will put on the shows for the stock season.

BECK & STARTZMAN SIGN

Gertrude Beck and Bob Startzman signed contracts last Saturday for next season with Jacobs and Jermon. It will be their fourth season with this firm. This team has been one of the most successful on the circuit ever since they first played it.

"GIGGLES" CLEVER AND WELL PUT ON SHOW AT COLUMBIA

This week closes the regular season at the Columbia, next week the Dave Marion Show starts a Summer run, but getting back to the present we have Joe Levitt's "Giggles" featuring Harry Evanson. "Giggles" is playing the Columbia for the first time and with it, several new faces at this house.

Levitt has scenery mostly drapes, that is pleasing to the eye in coloring scheme of rich colors and designs. The costumes of the chorus and principals are pretty and clean, in fact, they are bright, and as good looking now as in the beginning of the season.

The comedy is taken care of by Evanson and Jim McCauley. Evanson, who is new to Columbia audiences, is doing an eccentric "boob," portraying this role different to anything we have seen at this house so far. He uses an odd make-up and wears eccentric looking clothes. In work he is slow and he makes his lines count and gets his comedy over.

McCauley is also doing an eccentric part, but of a different style than the other comedian. This is the first time we have seen McCauley do this role and he does it well, working fast, never slows up during the performance.

Billy Davis is the straight man and much of the credit of the comedy scenes are due to his efforts of feeding the comedians. Davis is a good straight, a fast talker, aggressive and a hard worker.

Ray Clifford, a tall chap, is the character man. He portrays several characters.

Mildred Simmons, a very pretty blonde, is the ingenue. Miss Simmons is in a few of the bits and does very well. She also leads several numbers successfully. Her dresses are pretty and she wears many.

Roda Freed is the soubrette. Miss Freed is a chubby little person, whom we have not seen before. She worked hard in her numbers and wore dresses that were becoming.

Florence Radcliffe, a pleasing looking brunette, is the ingenue soubrette. Miss Radcliffe gives a good account of herself with her numbers and did well in the bits.

Valaska is the prima donna. Miss Valaska handled the better class of numbers and displayed good looking gowns.

Ike Wall had a small part of a door man at a theatre in the first act and did it well.

Levitt has a somewhat novel opening, getting away from others. Opening in one, an artist's studio, Miss Radcliffe as the artist, introduces the principals individually in a picture frame.

The following scene is that of Times Square, the action of the show starts, with numbers and comedy bits.

Kincaid's Jazz Band of five women, offered a specialty of half a dozen numbers. This is a good band and each member plays well, but they play too many numbers, the act running a little too long for burlesque.

McCauley followed with his whistling specialty, and he surely put it over. He whistled a popular number with the assistance of the band, then he gave several imitations of chickens, which he did very cleverly. His idea of a baby chick and a chicken is excellent and his efforts were greeted with plenty of applause.

Miss Simmons offered a neat dancing specialty next which was well received. Her work was neat and well done.

One of the biggest comedy scenes was the table bit of Evanson, Davis and McCauley. This bit had the audience in an uproar of laughter. It went over big. SID.

FRANCIS BABY ARRIVES

Larry Francis announced last week the arrival of a baby boy. The little fellow arrived in Buffalo, April 6th. Larry is straight man of Grif Williams show on the Mutual Circuit. Mrs. Francis, known on the stage as Sue Milford, and the baby are doing fine.

NEL NELSON SIGNS

Nel Nelson, soubrette of the "Flappers of 1923" has been engaged in the same capacity with Billy Gilberts "tab" which will open on the John Coutts Circuit next Monday.

MIDNIGHT SHOW AT CASINO

BOSTON, Mass., April 30.—The Jimmy Cooper Beauty Revue will give midnight shows on Wednesdays during its engagement at Waldron's Casino, which started this week.

EQUITY DECLARES WAR

(*Continued from page 3*)

theatres also have to work on Sunday we feel that an actor's work is of a very different nature. When a ball player grows stale he can be replaced until he recovers his form. That cannot be done with a leading actor, for the audiences would not tolerate it. He is in the position of a pitcher, and no manager would consider asking a pitcher to hurl eight or ten games a week over a long season.

"As for motion picture houses, after the first performance the work for the rest of the time is largely mechanical, and is performed by men who are not specialists and who can be replaced at any time.

No announcement as to the personnel of the committee will be made until (Wednesday) today as Gillmore and Emerson left town after the meeting Sunday night and did not return until late Tuesday to attend the Council meeting of Equity which took action on the selection of the members of the committee.

When a resolution was offered approving and endorsing the action of the council in refusing the propositions made by the P. M. A., as substitute for the Equity Shop policy, there was enthusiastic cheering for fully ten minutes. The resolution read:

"Resolved, That this meeting approves and endorses the action of the council in refusing the propositions made by the P. M. A., as substitute for our Equity Shop policy, and expresses its conviction that the Equity Shop policy is the only means as yet devised of maintaining the continued life and strength of the A. E. A."

Peter J. Brady, chairman of the Educational Committee of the State Federation of Labor, was very outspoken in his advocation of the organization of the vaudeville field. He offered the support of organized labor throughout the United States and assured the actors, that should they request it, the American Federation of Labor, would lend them every support in bringing about a thorough organization of the vaudeville field.

In addressing the meeting with reference to what had transpired during the past few weeks, Mr. Emerson said:

"The action of the legitimate managers in aligning themselves with the vaudeville trust, noted for its hostility towards attempts to organize actors, and in attempting to take from the actor his day of rest, has again proved the necessity for the Equity Shop."

Every word of the communications between the committees of the A. E. A., and the P. M. A., were read and the managers offers explained by Emerson. He said:

"I believe that every member of the association who has ever heard me address a meeting, and every member of the council who knows my record as an official of this organization, will bear witness that I have consistently and persistently maintained that we should in all our dealings with the managers, try to understand their problems, to get, if possible, their point of view, and to see that justice is done them, as well as the members of our association. I still maintain this should be done, but I must confess that I am getting a bit discouraged in trying to deal in a spirit of friendliness and co-operation with an organization such as the P. M. A. is proving itself to be, even under the leadership of Augustus Thomas, and in this I have no personal quarrel with Mr. Thomas or with any individual member of his association.

"There are a few of them, as I have always maintained, who treat us fairly and who, I believe, wish us well, and I could only wish that they did not belong to an organization such as the P. M. A.,—an organization which pats our association on the back, tells us how much good the Equity has done, how much they love us, how anxious they are that our association should continue its good work for the benefit of the whole theatre, and then, after all of this palaver, goes out and consorts with the ancient and implacable foe of our association in trying to cram through the Legislature at Albany an atrocious thing like the Levy bill, which endeavors to deprive the actor of his one day of rest. This bill strikes at the very commonest rights of man, guaranteed him since the days of Moses, and the ten commandments, and maintained in all civilized communities the world over down to the present moment.

"The Producing Managers cannot shove responsibility for this abominable bill off on the shoulders of W. A. Brady, as some of them are trying to do. For when they send their executive chairman, Augustus Thomas, up to Albany, as they did, to fight for this bill, the responsibility must rest on their shoulders, and they cannot shift it off on any one particular member of their organization.

"The P. M. A.'s propositions to the Equity concerning the new 1924 agreement are paternalistic to the last degree and would probably convert the Equity into a typical company union, such as the N. V. A., which has been saddled on the vaudeville actors. Their offer to collect charity contributions equal to Equity dues from all actors not members of any actor's association, including the Fidelity League, gives the managers every chance for favoritism—perhaps for paying the dues themselves.

"According to their proposition, Mr. Shubert offers to give in all theatres of the United States benefits on a day's drive for a sick benefit to be applied exclusively to the members of the Actors' Equity Association. This is the first admission on record from Mr. Shubert that he controls, as we have repeatedly stated, the theatres of the United States and that the booking industry is a monopoly. This fact alone necessitates Equity Shop for the protection of the actors. The managers would, of course, only have to give a similar benefit for their Fidelity Association in order to neutralize this advantage. Besides, with Equity Shop, we will be strong enough to have our own sick and death benefits if we want them.

"The offer of the managers to refuse to engage any actor now a member of the Equity who is hereafter dropped from that association for non-payment of dues or who is in arrears for dues makes no provision for those who dodge dues by resigning, or for new members.

"To be brief, every proposition made by the managers has a 'joker' in it which might ultimately bring about a downfall if accepted. Equity has offered, during these negotiations, to bind itself by changes in the constitution of our organization, not to interfere in casting, selecting and producing plays, not to interfere in the question of salaries, and to keep the ranks of the association open to anyone to whom the managers offer a part. This answers every objection the managers have raised to the Equity Shop.

"There is only one course left to us. Equity will stand on its rights and the managers will in the end give us those rights, as surely as they did in 1919."

It was pointed out that Mr. Thomas made statements which he knew nothing about, through lack of knowledge of conditions. The text of the proposals made by the managers on various occasions regarding the open shop policy were read and carefully analyzed by both Messrs. Emerson and Gillmore. They also spoke in a rather rebuking manner upon the actions of Thomas in the matter, as well as taking Lee Shubert and William A. Brady to task for their actions in dealing with the organization. It was also pointed out by the speakers that in every case taken up with the managers, where Augustus Thomas was present, settlement negotiations failed directly on account of the attitude and demeanor of Mr. Thomas.

Francis Wilson, who never appears in the theatre on Sunday in a play made a spirited speech attacking the Levy bill. He offered his services in any capacity that would be suggested to fight the Levy law.

It was proposed that instead of putting on a mammoth benefit at the Metropolitan Opera House this year that a May party be held in its stead at the Hotel Astor.

It is reported that Equity figured on accomplishing a coup de etat for their meeting on Sunday when last Friday they are said to have sent a telegram to Fred Stone, who is president of the National Vaudeville Artists' Association, as well as being a member of the Equity organization, asking him for his views on the matter of Sunday shows and advising him that the vaudeville interests had been active in obtaining the passage of the Levy bill. The Equity heads figured that, as Stone had recently been converted to the cause of the church, that he might place himself on record in behalf of their cause and in this way expected to throw a loaded "bomb" into the camp of the managers.

However, it is claimed that when Stone's reply came to the Equity, that it was not of a nature that they cared to make public, as Mr. Stone told the organization that whatever he thought about the Sunday law was personal and that it was not his view as the head of an organization of more than 10,000 vaudeville actors. He also, it is said, advised the Equity people not to meddle in the affairs of vaudeville or vaudeville organizations.

Augustus Thomas, executive secretary of the P. M. A., when asked whether he had any statement to make regarding the stand Equity took at its Sunday meeting said it was not the stand of a deliberating body but that of a mass meeting which did not give the subjects discussed due thought and deliberation.

Lee Shubert when approached stated that the matter would be taken up at the annual meeting of the P. M. A., on Friday and that in the meantime no issue would be taken with Equity on its statements.

A manager when asked whether the P. M. A. would turn over a day's receipts to the Fidelity as well as the Equity, stated that Mr. Shubert had been authorized by the International Theatrical Association, which is composed of the theatre managers of the United States and the Producing Managers' Association to offer one day's receipts to the Equity Association and that was all Mr. Shubert offered. He continued, "if Mr. Emerson stated that Mr. Shubert would also give a day's receipts to the Fidelity organization, he was misinformed, as Mr. Shubert only mentioned the A. E. A. at the time he made the offer."

At the office of Mr. Albee, it was stated that the latter had no statement to make regarding the endeavor of Equity to unionize the vaudeville actors.

NEW ACTS

COOK & CLEF CLUB ORCH.

Theatre—*Jefferson.*
Style—*Orchestra.*
Time—*Twenty-three minutes.*
Setting—*In two (cycs).*

Will Marion Cook leads a twelve-piece orchestra exclusive of himself. He does does not play but directs the band with a master hand. The act itself is somewhat in the nature of a colored revue; a trio sings, a man recites, and a girl does some dancing as well as another man who does some eccentric steps. The whole is served with the usual pep expected of such performers, who spare no pains to put an act over strong. The company is composed of nineteen people, and is worthy of a spot in any big time house.

The orchestra opened with "Hot Lips," several soloists being given a chance to shine and show their wares. "Farewell Blues" followed and a singing trio, with white-rimmed glasses for comedy, sang several selections, harmonizing very well. They started with a Dixie blues song and finished with a novelty jazz version of a spiritual song. The orchestra came in at the close of the singing with a tango number played with the brass section muted, which was effective.

An elderly man recited "Dan McGrew," proving to be an excellent elocutionist and one capable of holding the attention of the audience even with that well known bit of verse. To the tune of "Running Wild" a girl dashed out in abbreviated costume and handed out some fast tap dancing, and a boy followed immediately with some eccentric soft shoe steps in increased tempo. All hands were on deck for the finale, which was fast. When reviewed the offering stopped the show and did not respond with an encore, merely taking a few bows. The act moves with speed from start to finish, every number carrying a punch.

M. H. S.

DORIS HARDY & COMPANY

Theatre—*Proctor's 23rd Street.*
Style—*Comedy skit.*
Time—*Fifteen minutes.*
Setting—*Special.*

The featured member appears as a hysterical wife whose timidity and yearning for her home in Hackensack contribute the comedy punch to the more or less diverting playlet, "Her Bandit."

The action is laid in the West, whither a couple from New Jersey has gone so that the husband may dig up a nest egg from the gold fields. Red Simon, a notorious bandit, has been traced to the vicinity and the husband has brought home the mine payroll for safekeeping. He secretes it under the cushion of an easy chair.

Simon enters and secretes himself under the bed. When the hysterical wife plunges a broom under said bed and into the ribs of the bold robber, she manages to evoke much out of the situation by her scariness, both in words and action.

The bandit has subdued her, but she stalls him with inconsequential chatter until the husband arrives. Having effected his capture they are seen taking him off to collect the reward which will take them back to that dear Hackensack, for which the wife yearns.

The vehicle has ostensibly been patterned to promote the serio-comic endeavors of Miss Hardy. If such be the case it fulfills its mission and at the same time seems to be the kind of stuff the small time audiences will roar at. The crowd at this house just ate it up.

E. J. B.

BILLY HUGHES & LADY FRIENDS

Theatre—*Proctor's Fifth Avenue.*
Style—*Dance revue.*
Time—*Fifteen minutes.*
Setting—*Special.*

Hughes and a quartette of shapely girls contribute one of the fastest dancing acts we have glimpsed this season. They work in a special "cyc" and show everything possible in a dancing way.

Hughes comes on as a gob and sings stanzas about the various types he has met abroad, with the girls alternating as the terpsichorean exponents of the various countries. In most cases Hughes teams up with them after the character dances for whirlwind stuff. At any rate his nimble limbs are never still throughout the offering.

In rapid succession the girls reveal the dances of Russia, Spain, Broadway and practically every other place under the sun. The girls come on in singles, duets and trios, with all four joining Hughes for a snappy finale.

Hughes is a corking good dancer, who perhaps registers his best work in acrobatic numbers, although everything else he attempts has the finish of a proficient dancer. The girls are also neat steppers and good lookers. From all angles the frame-up should prove a strong feature for the small time and yet can hold its own on the big time easily.

E. J. B.

DRISCOLL, LANG & HUGHES

Theatre—*Proctor's 125th Street.*
Style—*Singing.*
Time—*Nine minutes.*
Setting—*In one.*

A singing male trio offering, which should go along nicely on the three-a-day route. Their repertoire consists of popular published numbers, which are done in good harmony. Two solos are rendered, but the solo work isn't as good as the harmony bits. One of the three plays the piano for most of the numbers. They open with a comedy number, "Yes, We Have No Bananas," and then offer "Mandy and Me," "For Cryin' Out Loud," "Somebody Else," and close with "7-11."

G. J. H.

HARRY VON TILZER'S

TERRIFIC NOVELTY COMEDY HIT

OLD KING TUT

with the greatest Comedy Lyric ever written by BILLY JEROME

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719 SEVENTH AVE., NEW YORK

B. F. KEITH BOOKING EXCHANGE
Week of May 7, 1923

NEW YORK CITY

Palace—Three Whirlwinds—Kerr & Weston—Deagon & Mack—World of Make Believe—Rae Samuels.

Riverside—Ruth & Jean Fifer—Vincent O'Donnell—Jean Sothern—Ted & Betty Healy—Guiran & Margurite—Herbert Clifton—Victor Moore & Co.—Flo Lewis.

Royal — Beaumont Sisters — Burns & Lynn — Trixie Friganza—Intermission—Bob Willis—Gus Edwards.

81st Street—Willie Hale & Bro.—Moody & Duncan—Morton & Glass—Harry Burns & Co.

Colonial—Zeno Moll & Carl—Florence Brady—Cupid's Close-Ups—Leedom & Stamper—Harry Stoddard & Band—Jones & Jones—Emily Lea & Co.—Williams & Wolfus.

Broadway—Hartley & Paterson—Lillian Shaw—Rube Clifford—The Briants.

Jefferson (First Half)—Jans & Whalen—Vincent Lopez. (Second Half)—Vincent Lopez.

Franklin (First Half)—Caites Bros. (Second Half)—Mary Haynes.

Regent (First Half)—Jack "Rube" Clifford. (Second Half)—Zelda Santley.

Coliseum (First Half)—Chick Sales—Holmes & Levere. (Second Half)—Fenton & Fields.

Fordham (First Half)—Al Striker—Laces & Ladies—Fenton & Fields. (Second Half)—George Yeoman—Holmes & Levere.

Hamilton (First Half)—Lucie Kerekjarto—Ruth Roye. (Second Half)—Flo Ring.

BROOKLYN, N. Y.

Orpheum—Four Aces—Lytell & Fant—Harry & Emma Sharrock—Aileen Stanley—Al K. Hall & Co.—Healy & Cross—Rooney & Bent—Davis & Pelle.

Bushwick—Blanche Sherwood—Jean Barrios—McWaters & Tyson—The Show Off—Runaway Four—Eva Shirley & Band—Olson & Johnson.

Riviera (First Half)—Four Roote Bros.—Zelda Santley. (Second Half)—Al Striker—Caites Bros.—Wanka.

Flatbush—Al & Fannie Stedman—Al Herman—Fifty Miles from Broadway.

Far Rockaway (Second Half)—Ruth Roye—McLaughlin & Evans—Chick Sales—Laces & Ladies.

BALTIMORE, MD.

Maryland—Osborne Trio—Crawford & Broderick—Huston Ray—Lydell & Macy—Ben Bernie & Band.

BOSTON, MASS.

Keith's—Gautier & Pony—Harry Jolson—The Storm.

BUFFALO, N. Y.

Shea's—Olcott & Mary Ann—Bailey & Cowan—Mabel Ford & Co.—Julius Tannen—Four Phillips—Homer Romaine—Stanley & Burns.

CINCINNATI, OHIO

Keith's—Du For Boys—Lion Quartette—Jim McWilliams.

CLEVELAND, OHIO

Palace—Bob Albright—Mollie Fuller—Pressler & Kaliss—Adelaide & Hughes—Jack Norworth.

105th Street—The Duttons—Miller Girls—Jack Le Vere—Eddie Miller—Harry & Anna Seymour—Henry Santrey & Band.

DETROIT, MICH.

Temple—D. D. H.—Fagan's Band—Swor & Conroy—Elizabeth Brice—Weber & Ridnor—Espe & Dutton.

LOWELL, MASS.

Keith's — For Pity Sake—Elly—Rokoma—Bill Robinson—Polly & Oz—Wyeth & Wynn.

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VAUDEVILLE BILLS
For Next Week

MONTREAL, CAN.

Imperial (6th)—Thank You, Doctor—Mabel Burke & Co.—Malinda & Dade—Francis Arms—Jones & Ray—Tracey & McBride.

Princess (7th)—Rose Selden & Co.—Bryan & Broderick—Walsh & Ellis—Arthur Lloyd—Wilton Sisters—Senator Ford—Folsom, Denny & Band—Seven Arabian Nights.

PHILADELPHIA, PA.

Keith's—Bert Hughes & Polo Team—Dooley & Sales—Moore & Freed—Mazie King & Orchestra—Millership & Gerard—Awkward Age.

PITTSBURGH, PA.

Davis—Ona Munson—Freda & Anthony—Frank Dixon—Rome & Caute—Hason & Dixon Orchestra.

PORTLAND, ME.

Keith's—Danny Dugan & Co.—Rolland & Ray—Artistic Treat—Tom Smith—Frezini—Helen Horatti.

ROCHESTER, N. Y.

Temple—May Yohe & Band—Crafts & Haley—Baader Lavelle & Co.—Georges DuFranne—Gibson & Price.

SYRACUSE, N. Y.

Keith's—Palmer's Dogs—Helen Stever—Billy Arlington & Co.—Pietro—Ted Lorraine & Co.—Rockwell & Fox.

TORONTO, ONT.

Shea's—Bevan & Flint—Ten Eyck & Wylie—Creole Fashion Plate—Franklin Charles—Jack Norton & Co.—Murdock, Mayo & Murdock—Rich. Hayes.

JACK CLIFF
Thomas AND Hayman
Featured with JACK CONNOR'S REVUE
Loew State, N. Y. City, May 3-4-5-6

WASHINGTON, D. C.

Keith's—Kay, Hamlin & Kay—Browne Sisters—Harriet Rempel & Co.—Walters & Walters—Morgan Dancers—Rita Gould—McCay & Ardine—Meehan's Dogs.

ORPHEUM CIRCUIT
Week of May 6, 1923

CHICAGO, ILL.

Palace—Irene Franklin—Cafe De Paris Band—Hymack—Davis & Darnell—Carl Francis & Carl—Gautier's Bricklayers.

State Lake—Mrs. Valentino—Leo Carrillo—Myers & Hanford—Babb Carroll & Syrell—Valand Gamble—Royal Sidneys—Ruddell & Dunnigan.

DENVER, COLO.

Orpheum—Houdini—Gene Greene—Mig. Kokin—Jean Adair—Margaret Young—Harvard Wynfred & Bruce—Rubin & Hall—Margaret Padula.

DES MOINES, IA.

Orpheum—Berg & English—Whitfield & Ireland—Arthur Vinton (local)—Polly Moran—Frank Farnum & Band—Rice & Werner.

KANSAS CITY, MO.

Main Street—W. C. Fields & Co.—Stella Mayhew—The Cansinos—Rath Bros.—Chas. Wilson—Love Sisters.

LOS ANGELES, CAL.

Orpheum—Dance Creations—Bronson & Baldwin—Sylvester Family—Clara Howard—Joe Rolley & Co.—Haru Onuki—Don Valerio Trio—California Glee Club.

Hill Street—Little Cottage—Wylie & Hartman—Fred Hughes—Rainbow's End—Snell & Vernon—Wright & Dietrich.

MILWAUKEE, WIS.

Palace—Joe Cook—Williams & Vanessi—Johnny Burke—Alexanders & J. Smith—Fries & Wilson—Aerial Valentines.

MINNEAPOLIS, MINN.

Hennepin — Dooley & Storey — Farrell Taylor Trio—Howard & Clark—Steppe & O'Neil—Ford Dancers—Six Hassans.

OAKLAND, CAL.

Orpheum—Yarmark—Ernest Hiatt—Walton & Brandt—Glanville & Sanders—Circumstantial Evidence—Gardell, Pryor & White.

PORTLAND, OREGON

Orpheum—Frank McIntyre—Maye & Eberle—Tony & Norman—Sylvia Clark—Bobby McLean—Three White Kuhns—Gordon & Rica.

ST. LOUIS, MO.

Orpheum — Patricola — Billy Glason — Edwin George.

ST. PAUL, MINN.

Palace — Dotson — Owen McGiveney — Stars of Yesterday—Wm. & Joe Mandel—Lindquist & Allen—B. & B. Wheeler—"The Wager."

SAN FRANCISCO, CAL.

Orpheum—Mitty & Tillio—Ja Da Three—Aunt Jemima—Morris & Campbell—Charlie Irwin—Le Hands—McDonald Three—Toto.

Golden Gate—Frisco—Smith & Barker—F. & T. Sabini—Althea Lucas—White Bros.—Whiting & Burt.

SEATTLE, WASH.

Orpheum—Blossom Seeley—Clayton & Edwards—Fireside Reveries—Jane & Erwin Connelly—Frank Whitman—Boreo—Skatelles.

PANTAGES CIRCUIT
Week of May 7, 1923

WINNIPEG, MAN.

Adonis & Dog—Pool's Melody Maids—Youth—La France Bros.—O'Meara & Landis—Downing & O'Rourke.

REGINA AND SASKATOON

McBanns—Connolly & Frances—Telephone Tangle—Gallerini Sisters—Warren & O'Brien—Les Gladdans.

TRAVEL

Leon & Mitzi—Three Falcons—Callahan & Bliss—Purcella & Ramsay—Juliet Dika—Clay Crouch & Co.

SPOKANE, WASH.

Laura DeVine—Early & Laight—Harry Seymour—Kranz & White—Frankie & Johnnie—Gautier's Toy Shop.

SEATTLE, WASH.

Martinelli—Conn & Albert—Klass & Brilliant—Dance Evolutions—Francis Renault—Geo. Mays.

VANCOUVER, B. C.

Detroit Trio—Speeders—Nan Halperin—Chuck Haas—Cronin & Hart—Reno Sisters & Allen.

BELLINGHAM, WASH.

"Whirl of the World."

TACOMA, WASH.

Phil. La Tuska—Mack & Castleton—Olga Michka Co.—Charbot Tortoni Co.—Walter Weems—Six Sheiks of Araby.

PORTLAND, ORE.

Pasquali Bros.—Dummies—Princton & Vernon—Alpine Three—Ed Allen & Taxi—Burke & Betty.

TRAVEL

De Lyons Duo—Jim & Jack—La Pine & Emory—Marriage versus Divorce—Regal & Moon Co.—Hori Trio.

SAN FRANCISCO, CAL.

Togo—Davis & McCoy—Twenty Minutes in Chinatown—Finley & Hill—Willie Bros.—Chapins.

OAKLAND, CAL.

Bob La Salle Co.—Joe Jackson—Equilla Bros.—Lewis & Norton—Chick Supreme—Rose & Roma.

LOS ANGELES, CAL.

Schepp's Circus—Caveman Love—Harvard, Holt & K.—Hope Vernon—Dewey & Rogers—Jack Doran.

SAN DIEGO, CAL.

Foxworth & Francis—Five Janseys—Morin Sisters—Chas. Howard & Co.—Tony & George—Ada Earle & Lewis.

LONG BEACH, CAL.

Sheik's Favorite—Zintour Bros.—Harry Bloom—Man Hunt.

SALT LAKE CITY, UTAH

Eva La Rue—Rial & Lindstrom—Rogers, Roy & Rogers—Virginia Belles—Morrissey & Young.

OGDEN, UTAH

Eva Tanguay—La Dora & Beckman—Grace & Eddie Parks—Oklahoma Four—Bert Walton.

DENVER, COLO.

The Lavollas—Three Is a Crowd—Ford & Truly—Stephen & Hollister—Vardon & Perry—Bellecaire Bros.

COLORADO SPRINGS AND PUEBLO

Santiago Trio—White & Barry—Harry Hines—Hannefords—Maude Leona.

OMAHA, NEB.

The Lumars—Vallecita Leopards—Sherman, Van & Hyman—Ruth Budd—Philbrick & De Voe—Untah Masterman.

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MEMPHIS, TENN.

L. Burkhart Co.—Pierce & Goff—Ketner & Reaney — Thalero — Betty & Lou Hart — Major Rhodes.

F. F. PROCTOR
Week of April 30, 1923

NEW YORK CITY

Fifth Avenue (Second Half)—Brown & Whittaker—Herbert & Clifton—Murray & Allen.

23d Street (Second Half)—Indoor Sports—Henry & Adelaide—McKissen & Holliday—Heller Sisters—Grabler Revue—Rome & Gaut.

58th St. (Second Half)—Furman & Evans—Wardell & Doyle—Be Yourself—Tony Grey Co.—Thomas Jackson Co.

125th St. (Second Half)—Billy Hughes Co.—Stanley, Galiani Co.—Chung Wah Trio—Edwards—Mack & Stanton—Gordon & Ford—Doris Hardy Co.

(*Continued on page 26*)

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CIRCUS

CIRCUS CLOSES GARDEN RUN

After playing at Madison Square Garden for five weeks to record-breaking business the Ringling Brothers and Barnum and Bailey shows closed on Saturday and moved to Washington, D. C., for a three days' stand. The three last days of the week will be played in Baltimore. Promptly after the last performance on Saturday night the animals, and the circus paraphernalia was moved out of the Garden and across the Desbrosses Street ferry to Jersey City, there to be put on board the 100-car train, composed of passenger cars, sleepers, flat and stock cars that had been moved down from winter quarters.

President Harding has been invited to attend the opening performance at Washington, where the show will be given under canvas, New York providing the only building that is considered suitable for housing the show without putting up the big top. The New York run set new records for capacity and is taken as an indication that business throughout the circuit will be better than usual.

CAMPBELL SHOW OPENS

The Campbell Bros. two car circus, John Barry, manager opened the season of 1923, at New Egypt, N. J., where the Show wintered. The Show presented a very neat appearance with new tops and all the paraphernalia newly painted. Business was good at both afternoon and night shows.

MOORE BUSINESS GOOD

M. W. Frasor, general agent of the John W. Moore Indoor Circus came to New York from Macon, Ga., last week. Mr. Frasor reports that the Western Show now playing Southern towns is enjoying a very nice business.

HARVEY TO REMAIN IN N. Y.

R. M. Harvey, general agent of the Sells-Floto Circus is in New York and will continue to make it his headquarters for some time as the Sells-Floto will play a very large part of the eastern territory.

BARNES SHOW COMING EAST

Murray Pennock, general agent of the Al. G. Barnes Trained Wild Animals Circus is now in New York. The Barnes Show will play in and around New York in a few weeks.

INDOOR CIRCUS CLOSES

John W. Moore Indoor Circus (Eastern) closed the season last week at New Haven, Conn. and the (Western) will play Macon, Ga., this week and then to Omaha, Neb., where it closes.

SPARKS SHOW FOR EAST

Tony Ballinger, general agent of the Sparks Circus, is making New York his headquarters. The Sparks Circus will play in and around New York shortly.

ANIMALS
SNAKES

Ringtail Monkeys	$12.50	Each
Spider Monkeys	20.00	"
Agoutas	15.00	"
Anteaters	30.00	"
Baboons	30.00	"
Monster Baboon	175.00	"
African Porcupine	150.00	"
Macaws	20.00	"
Rosa Cockatoos	6.00	"

Boa Constrictors, 6 ft. to 10 ft.

BARTELS
44 Cortlandt St., NEW YORK

HAGENBECK-WALLACE OPENS

The Hagenbeck-Wallace Circus opened the season of 1923 at Louisville, Ky., Saturday, April the 28th, making the fourth year that the Show has opened in that town. The Parade is a mass of beautiful colors which blend into a beautiful picture, there are several new cages for the large number of performing animals added this past winter. With the show is a big tiger act, and a large family of Chimpanzees. The show is a combined Circus and Trained Wild Animal programme and adds several novelties to last year's performance. The Show played to two turn away houses. The Show is routed East.

L. I. RAILROAD BARS CIRCUSES

The Long Island Railroad has declared an embargo against circuses and as a result it will be impossible for circuses booked for the Island to play their dates. An exposition company which had already arranged its "move in" over the Long Island will be carried according to the arranged schedule.

MOTORIZED CIRCUS FORMED

Pilmore and Granger, of Bay City, Mich., will open a motorized circus the first part of May. Will H. Hill of Mountain Lake, N. J., has booked one of his trained dogs, ponies, monkeys and bucking mule act which will be featured with the Circus. The act will be presented by Walter C. Clark.

BANTHER CALLED HOME

Charles W. Banther, last season car manager of the Campbell-Bailey-Hutchinson Circus and this year with the advance car of the Walter L. Main Circus was called to his home in Missouri on account of his wife's illness.

SELLS-FLOTO AGENT IN N. Y.

Frank Braden, press representative of the Sells-Floto Circus is now in New York City and will take care of the papers in the nearby towns.

SPARKS' AGENT IN N. Y.

Laurence Ledoux, general contracting agent and A. C. Bradley local contracting agent of the Sparks Circus passed through New York last week.

FRINK WITH ADVANCE CAR

F. J. Frink, general agent of the Walter L. Main Circus, visited his advance car which is now billing Pennsylvania, last week.

FLEMING ON WESTERN TRIP

William C. Fleming, general agent of the John W. Moore Indoor Circus arrived in New York from Western Pennsylvania and has left again for the West.

FIRST CIRCUS FOR TERRE HAUTE

TERRE HAUTE, Ind., April 30.—The first circus of the year, the Gentry-Patterson Combine Circus, will play here on May 14.

CIRCUS ROUTES

Al. G. Barnes—Delaware, O., 3; Coshocton, 4; Canal Dover, 5; Warren, 7; Alliance, 8; Massillon, 9.

Ringling Brothers-Barnum and Baily Combined—Baltimore, 2-5.

Sells-Floto—Johnstown, Pa., May 2; Altoona, Pa., 3; Harrisburg, 4; Reading, 5.

Main, Walter L. & Andrew Downie Show Combined—Latrobe, Pa., May 2; Indiana, 3; Windber, 4; Philipsburg, 5; Bellefonte, 7; Lewisburg, 8; Danville, 9; Pottsville, 10; Tamaqua, 11; Ashland, 12.

Haag Show—Liberty, Tenn., May 2; Alexandria, 3; Gordonville, 4; Carthage 5.

Robinson, John—Middleport, O., 2; Marietta, 3; Zanesville, 4; Cambridge 5; Steubenville, 7; Washington, Pa., 8; Wheeling, 9; Clarksburg, 10; Morgantown, 11; Connellsville, 12; Youngstown, O., 14.

Hagenbeck-Wallace—Chillicothe, O., 3; Portsmouth, O., 4; Ironton, O., 6; Bluefield, W. Va., 7; Pulaski, Va., 8; Roanoke, Va., 9.

OUTDOOR EXPOSITIONS

CARNIVALS MUST BE CLEAN

PROVIDENCE, April 30.—The Pawtucket City Council last week granted licenses for six carnivals to be held during the Summer months and has decided to approve the requests of all local organizations that wish to hold such affairs. The council made the proviso that all shows must be absolutely clean and that the first evidences of any malpractice of any kind would cause the revocation of the license and would possibly reflect against all carnivals in the future. Mayor Holt will personally supervise the various carnivals to see that they were living up to the law.

Chief of Police Hill, whose department has placed added restrictions on the shows this year, said:

"We will not stand for any crookedness of any kind in these carnivals. The police committee will not stand for it. The carnival licenses are granted to the organizations specified on the permit and no outside concessionaires will be tolerated by the police. Positively no gambling for money will be allowed. The police are determined to chase from the city outside organized gangs of flim-flammers, shell game operators and weight guessers who use the game as a 'feel' for money." He declared that all of these classes of operators have visited the city in recent years and have been stopped and sent out of Pawtucket.

"If the police wanted to be technical," said the Chief, "all forms of games of chance found on carnival grounds could be stopped and the offenders prosecuted. However, the police allow mild forms of gambling at church picnics."

MONTICELLO PARK OPENS MAY 30

MONTICELLO, N. Y., April 30.—Work is going on in day and night shifts to complete the new amusement park which opens on Decoration Day.

The feature attractions of the place will be a mammoth dance pavilion which will accomodate 2,000 couple, a big coaster, and a swimming pool with beach which can be used by about four thousand bathers.

Among the other attractions at the park are, a new type of carousel, whip, airplane, shooting gallery and children's playground. Signor Lambiassi and his Royal Venitian Band of twenty-six that played for a number of years at the million dollar pier at Atlantic City, has been engaged.

SMEDE OPENS MAY 5

Al. Smede will open his Exposition Show with Rides and Concessions at Dumont, N. J., Saturday, May 5.

CONEY ISLAND SHOWS OPEN

Coney Island, New York, opened with most all the shows last Sunday, April 29. The Evans and Gordon Attractions opened their Freak Animal Show, Crazy House and Illusion Show on Surf Avenue., The Freak Animal Show and Illusion Pictures on the Bowery and The Crazy House and Illusion Pictures on the Board Walk. Sam Gumphert Dreamland Side Show, the Annex Side Show, Under Ground Chinatown, Eden Musee and Hollywood Moving Picture Show. Wagner Bros. will have three Side Shows, two on the Bowery and one on Surf avenue and Jimmy Rensie will have his Side Show on the Bowery. Charles Armstrong has his new Rides the Caterpillars, one located on the Bowery and one on the Board Walk, besides his Over the Falls Show on Surf avenue.

PALISADES PARK OPENS

Palisades Park opened last Saturday. Although the weather was not the best for out door amusement a rather large crowd attended the opening. The Freak Show was one of the big attractions and created considerable attention.

The executives this year at the Park are Nicholas M. Schenck, general manager; Henry Hoebel, representative general manager; Fred Luff, superintendent; M. J. Greenwald, manager auditing department; Jack Abrams, manager Scenic Railway; William Cook, chief carpenter; Jack Tierney, chief carpenter; Frank Beatty, chief clerk; Al Hewett, chief painter; Perry Charles, publicity man and William Green, exploitation.

HILLSIDE PARK OPENS

BELLEVILLE, N. J., April 26.—Hillside Park opened last Sunday for the 1923 season and will remain open on Saturday and Sundays until the middle of May, when the formal opening of the season will take place. Several new attractions have been added since last season which include the Old Mill, a new Ferris Wheel and Miniature Railway. During the regular season a big vaudeville bill will be given twice daily, with special Sunday attractions. Manager T. W. Crowley will follow out the same policy which was inaugurated last season of eliminating as much as possible of the Jazz music.

SHOWS FOR BALTIMORE

The World At Home Show will play on the same lot at Baltimore, Md., with the Ringling Bros. and Barnum & Bailey Shows. The World At Home plays the week of April 30th, and the circus dates are May 3rd, 4th, and 5th.

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BARBER PARK OPENS ON MAY 30

BELLOWS FALLS, Vt., April 30.—The 1923 season of Barber Park will open on Decoration Day, May 30, and close September 30. A complete list of amusements, probably the best in the state is included in this year's program, including, motion pictures, vaudeville, stock, bands and orchestras, dancing, fire-works, picnics, tennis, baseball and a camping reservation.

The theatre was recently rebuilt with a larger capacity and more dressing rooms, and the swimming pool is now complete, being 72 x 200 feet with additional anterooms. One of the features will be the Mother and Childrens' days each week. The Park store will open about May 25, with a full line of general merchandise. E. J. Lorange is park manager.

ILLINOIS BARS CARNIVALS

DECATUR, Ill., April 30.—The State of Illinois has passed a State measure banning carnivals. The bill, which was introduced by Representative Hoar and backed by the Decatur Association of Commerce and the Chicago Chamber of Commerce, contains the briefest, yet most explicit, wording of any bill that has ever been offered in the Legislature. It reads as follows:

"It shall be unlawful for any person, firm or corporation to conduct, manage or participate in any carnival, street fair or other transient amusement or minstrelsy of like character."

EVAN & GORDON SHOW BOOKED

Evans and Gordon of Coney Island, will open their Freak Animal Show at Palisade Park, N. J., Saturday, April 28, the Show in this Park will be one of the largest of the Evans and Gordon Shows and they will have several in the different Parks throughout the country besides several with travelling Expositions.

SHEESLEY SHOWS OPEN

ROCKFORD, Ill., April 30.—The Great Sheesley Shows opened their 1923 season here last Saturday night and will remain for the rest of this week. The show is doing good business and is located at Twenty-second and Kishwankee streets. The carnival exhibited here two years ago.

BUYS PUZZLE GAME

Al. Borches of Carnarsie, N. Y., purchased one of the first new Puzzle Games manufactured by the Walker Mfg. Co. of Rochester. The sale was made through the New York office by Arnold Neble.

ISLAND ATTRACTIONS OPEN

The Coney Island Attractions, Mark Witt, manager, opened its 1923 season in Brooklyn, N. Y., Saturday, April 28.

MISSOURI FAIR DATES FOR 1923

Atlanta, Atlanta Fair Association, J. Greene Mackenzie, secretary. Fair discontinued.

Bethany, North Missouri District Fair, W. T. Lingle, secretary, September 4-8.

Bolivar, Polk County Agricultural & Mechanical Society, F. L. Templeton, secretary, August 28-September 1.

Callao, Callao Fire Association, J. M. Banta, secretary, September 4-6.

Carthage, Southwest Missouri Fair, Miss Emma R. Knell, secretary, August 7-11.

Caruthersville, Pemiscot County Fair Association, H. V. Litzenfelner, secretary, October 3-6.

Clarksdale, Clarksdale Community Fair Association, H. C. Dunn, secretary, no date set, doubtful about holding fair.

Clarksville, Clarksville Fair, E. Martindale, secretary, October 18-20.

Columbia, Boone County Fair Association, no officers, plans are to reorganize.

Cuba, Crawford County Fair Association, J. M. Cape (Steelville, Mo.), secretary, September 4-7.

De Soto, De Soto Fair Association, C. J. Davidson, secretary, September 18-21.

Easton, Buchanan County Agricultural and Mechanical Society, Henry B. Iba, secretary, September 5-8.

Forest Green, Forest Green Mechanical and Agricultural Society, Henry Rohwer, secretary, September 13-15.

Green City, Green City Fair Association, A. E. Jones, secretary, August 21-24.

Hamilton, North Missouri Fair Association, W. E. Howell, secretary, August 28-September 1.

Jacksonville, Randolph County Agricultural and Mechanical Society, S. B. Brown, secretary, August 28-30.

Kahoka, Clark County Agricultural and Mechanical Association, P. I. Wilsey, secretary, August 21-24.

Knox City, Knox City Fair, J. E. McReynolds, secretary, August 14-17.

Linn, Osage County Fair Association, H. M. Lueckenhoff, secretary, September 5-7.

Lockwood, Dade County Fair, Dr. R. A. Frye, secretary, September 4-7.

Lupus, Lupus Fair, A. C. Bruce, secretary, date undecided.

Macon, Macon County Fair Association, W. R. Baker, secretary, September 25-28.

Maitland, Nodaway Valley Agricultural Fair Association, G. F. DeBord, secretary, August 7-10.

Mansfield, Wright County Agricultural and Stock Show, W. A. Black, secretary, probably September 26-29.

Mount Vernon, Lawrence County Harvest Show, E. W. Pugh, secretary, September or October.

Neosho, Newton County Harvest Show, L. J. Wormington, secretary, last week in October.

Nevada, Vernon County Fair, Samuel A. Cubbin, secretary, September 18-21.

New Cambria, New Cambria Agricultural Fair, L. E. Reedy, secretary, September 11-13.

Palmyra, Marion County Fair, J. F. Culler, secretary, September 12-15.

Paris, Monroe County Fair, Dr. George M. Ragsdale, secretary, August 14-17.

Prairie Hill, Prairie Hill Fair Association, J. H. Harlan, secretary, August 23-25.

Richland, Clover Leaf Fair Association, O. H. Belshe, secretary, September 12-15.

Ridgeway, no fair this year.

Rolla, Phelps County Agricultural and Mechanical Society, W. T. Denison, secretary, August 28-31.

Salisbury, Salisbury Fair Association, John Mode, secretary, first week in September.

Savannah, Andrew County Fair Association, J. M. McDaniel, secretary, August 27-September 1.

Shelbina, Shelby County Fair, Wm. K. Lasley, secretary, September 11-14.

Sikeston, Southeast Missouri District Fair, C. L. Blanton, secretary, September 12-15.

Trenton, Grundy County Fair Association, Paul F. Barnes, secretary, August 28-31.

Troy, Lincoln County Fair Association, J. T. Garrett, secretary, August 28-31.

Upper Creve Coeur Lake Park, St. Louis County Fair Association, George B. Bowles (Affton, Mo.), secretary, August 30-September 3.

The Missouri State Fair will be held on August 18-25, 1923, at Sedalia, Mo., W. D. Smith, secretary.

Missouri's two big live stock shows (not fairs) are as follows:

American Royal Live Stock Show, American Royal building, Kansas City, Mo., F. H. Servatius, secretary, November 17-24, 1923.

Springfield, Ozark Stock Show, H. R. Nelson, secretary, September 17-22.

SELLS-FLOTO CIRCUS FOR JERSEY

The Sells-Floto Circus will play Newark, N. J., Monday, May 7th, Paterson, N. J., May 8th, and Jersey City, N. J., May 9th.

MARCUS TO HAVE OWN SHOW

W. C. (Bill) Marcus late general agent of the Brown and Dyer Shows, will have his own promotions the balance of the season the first one which he will announce later.

THE MUSICIANS' PUBLISHING HOUSE

IN BUSINESS FOR THEMSELVES

PLUGGING and BOOSTING THEIR OWN SONGS

HIT AFTER HIT! YOU COULDN'T STOP THEM

THAT'S WHY THE GILBERT CO-OPERATIVE PLAN IS A SUCCESS.

THAT'S WHY THOUSANDS OF MUSICIANS AND PERFORMERS ARE FOR IT.

THAT'S WHY SUCH GREAT NUMBERS ARE ALREADY SHARE HOLDERS.

THAT'S WHY THOUSANDS MORE WILL SUBSCRIBE BEFORE THE SUBSCRIPTION BOOKS CLOSE.

THAT'S WHY YOU SHOULD MAKE YOUR RESERVATION AT ONCE BEFORE IT IS TOO LATE.

CO-OPERATION

Today every musician has the opportunity of joining hands with L. Wolfe Gilbert, one of America's foremost song writers. Mr. Gilbert has written scores of the biggest song hits this country has ever known. He is the directing factor in this established publishing corporation and associated with him are: Mr. Thos. J. Geraghty (Supervising Dir. of Famous Players-Lasky Corp.), Vice Pres. Mr. J. Diamond (Pres. Yale Taxi Corp.), Chairman Board of Directors. Mr. Gilbert supervises all numbers for publication. If you have a song that looks likely, he will give you a hearing. There will be no favorites in this company. *Above all things* there will be thousands and thousands of musicians all over the country interested in *their own publishing company*, plugging *their own firm's hits*, for all they are worth. It's the most constructive plan in the history of the music business.

You can become a share holder on the following basis:

Each $5.00 you invest entitles you to one share of 8% cumulative preferred stock and one share of common stock in the company. That is called a unit. Twenty units is as much as we will allot to each subscriber. You share in the profits. You are a partner.

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FAMOUS PHONOGRAPHIC STAR

Assisted by CHAS. MATSON'S "SERENADERS"

OF TEN JAZZ PLAYERS, INCLUDING THOMAS HILLIERY, LEVI BUSCH, CARLOS DAUGHERTY, CHAS. O. MOSELEY, CURTIS MOSELEY, LEROY PARKER, IRVING BENFORD, WILLIAM ESCOFFERY AND IRVING ARTHUR, WITH JIMMIE COOPER'S ALL NEW "BEAUTY REVUE" AT WALDRON'S CASINO THEATRE, BOSTON, FOR SUMMER RUN NOW.

DIRECTION ROEHM & RICHARDS

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Billy Watson Beef Trust—Orpheum, Paterson, 30-May 5 (close).

Bon Tons—Casino, Brooklyn, 30-May 5; Empire, Newark, 7-12 (close).

Broadway Brevities—Colonial, Cleveland, 30-May 5; Empire, Toledo, 7-12 (close).

Bubble Bubble—Empire, Newark, 30-May 5.

Chuckles—Empire, Toledo, 30-May 5.

Dave Marion's Own Show—Columbia, New York, May 7 (indefinite).

Flashlights of 1923—Hurtig & Seamons, New York, 30-May 5; Gayety, Pittsburgh, May 7-12.

Follies of the Day—Gayety, Boston, May 7 (indefinite).

Giggles—Columbia, New York, 30-May 5; Empire, Brooklyn, 7-12; Yorkville, 14-29; Empire, Newark, 21-27.

Greenwich Village Review—Miner's Bronx, New York, 30-May 5; Yorkville, May 7-12.

Hippity Hop—Gayety, Boston, 30-May 5.

Jimmy Cooper's Beauty Review—Casino, Boston, 30 (indefinite).

Knick Knacks—Gayety, St. Louis, 30, May 5; Star and Garter, Chicago, 7-12; Gayety, Detroit, 14-19.

Let's Go—Palace, Baltimore, 30-May 5; Gayety, Washington, 7-12 (close).

Mimic World—Gayety, Washington, 30-May 5 (close).

Radio Girls—Empire, Brooklyn, 30-May 5; Miners', Bronx, 7-12.

Rockets—Gayety, Detroit, 30-May 5; Gayety, Buffalo, 7-12; Hurtig & Seamon's, New York, 14-21.

Step On It—Yorkville, New York, 30-May 5; Casino, Brooklyn, 7-12.

Social Maids—Gayety, Buffalo, 30-May 5; Hurtig & Seamon's, New York, 7-12; Empire, Newark, N. J., 14-19.

Talk of the Town—Star and Garter, Chicago, 30-May 5; Gayety, Detroit, 7-12; Gayety, Buffalo, 14-19; Hurtig & Seamon's, New York, 21-26.

Wine, Women and Song—Empire, Providence, 30-May 5.

MUTUAL CIRCUIT

Flappers of 1923—Lyric, Newark, 30-May 5.

French Models—Lay off, 30-May 5; Gayety, Brooklyn, 7-12.

Hello Jake Girls—Gayety, Brooklyn, 30-May 5.

Jazz Time Revue—Majestic, Scranton, 30-May 5.

Girls-a-la-Carte—Howard, Boston, 30-May 5.

Midnight Maidens—Star, Brooklyn, 30-May 5.

Miss New York, Jr.—Olympic, New York, 30-May 5.

JACQUES STOCK CLOSES

WATERBURY, Ct., April 28.—The burlesque stock company at the Jacques closed to-night. This show was produced by Peck & Kolb of New York and the Company was composed of well known burlesque performers. The business did not warrant continuing further.

BENEFIT FOR SIDMAN

A benefit will be given on Sunday, May 6th at the Yorkville Theatre to the treasurer, Dave Sidman. Several well known burlesque stars and a number of Keith acts have volunteered their services. Anyone wanting tickets can communicate with Sidman.

BROADHURST RETURNS TO CAST

George Broadhurst has returned to the cast of "Laughin' Thru." He opened at the Lyric, Newark, on Monday of last week. Broadhurst and Al. Golden, straight man of the company, are going to do a vaudeville act this summer.

MARION SHOW CAST COMPLETE

New members of the cast of the Dave Marion Show which has the Summer run at the Columbia opening next Monday, are George and May La Fevres, the Four O'Conner Sisters, the Three Voices, the La Petette Octette, the Four Egyptian Dancing Beauties, Six Jolly Jesters, Agnes Hunter, Andy Forest, Josephine Sabel, Eddie Gerard, Charlie Diamond, Scott, Allen and Lee. Those who remain of the old cast are Delmars Lions, Walter McManus, Mae Marvin and Gordon Bennett. This show will break in at Perth Amboy, Friday of this week.

COLUMBIA, CHICAGO, CLOSES

CHICAGO, April 28.—The Columbia, which has been the home of burlesque closes tonight and this house will pass into the hands of A. H. Woods next Tuesday. The house will remain dark for the present awaiting the plans for rearranging which has been formulated by Mr. Woods as a home of "intimate" musical comedy.

"GARDEN OF GIRLS" NEW TAB

Billy Gilbert will call his tab on the John E. Coutt Circuit, "The Garden of Girls." In the cast besides Gilbert, there will be Arlone Johnson, Nel Nelson, Ruth Garner, Harry Seyon, Jack Boyett and Warren Fabian. Eight girls in the chorus.

SIGN FOR STOCK

Arthur Mayer, and Emma Kohler have been engaged to play stock at the Bijou, Philadelphia, to open in two weeks. They have three weeks to follow on this stock circuit.

B'WAY TO SEE FILM PLAY

Broadway in September will see the second adaptation of a motion picture on the dramatic stage when Thomas Wilkes, the San Francisco producer will present, "A Man of Action," which is being readied for its stage première by Ernest Wilkes in collaboration with Bradley King, who wrote the motion picture scenario which was produced recently by Thomas H. Ince with Douglas MacLean in the title role. This will be the first production that Wilkes will make at a theatre he anticipates renting for the season, in the Fall.

"MOLLY DARLING" AT TREMONT

"Molly Darling," the Moore and Megley musical play, which is reported to be cleaning up on its road tour, will begin a repeat engagement in Boston next week, opening at the Tremont Theatre, where it will remain until forced out by George M. Cohan's new musical play, "The Rise of Rosie O'Reilly," after which "Molly" will be shifted to another Boston theatre.

HAMMERSLOUGH TO PRODUCE

Charles Hammerslough who has been managing opera stars will turn producer next season to star Olga Lee, recently leading woman of the George Marshall Players in Washington, in a new play that is being written by Edward E. Rose.

WILLIAMS' TAB NAMED

Sim Williams' Tab will be called "Bits of Broadway." Gene Schuller will head the cast. Muriel Claire and Ray Cahill have been engaged so far.

STARS OF BURLESQUE

THE PHONOGRAPH STAR
Burlesque's Best Blues Singer

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Doing Specialty with
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Columbia Circuit

HARRY A. WATSON
JUVENILE STRAIGHT. Barney Gerard's "Follies of the Day"
I can sing, dance, wear clothes and play all parts required for a good juvenile straight.

BETTY BURROUGHS
DAINTY, DASHING SOUBRETTE
JIMMIE COOPER'S BEAUTY REVUE

HARRY ANDERSON
Doing a Singing Specialty, also Characters, with Peck & Kolb Hippity Hop Co.

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THE GRANDEST MUSICAL COMEDY TABLOID REVUES IN THE WORLD.
GORGEOUSLY GOWNED, STAGED AND PRESENTED BY SOME OF THE BEST PRODUCERS IN NEW YORK.

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MANAGERS
If you are looking for a real Prima Donna, don't fail to see me at the
OLYMPIC THEATRE, NEW YORK, THIS WEEK
ALICE MELVIN
Prima Donna of Class and Voice. They also say I look good, too. With Miss New York Jr. this season. If you don't see me this week, go to the *STAR*, BROOKLYN, *Next Week*

DANCING TEAMS IN CABARET

Despite the dearth of dancing teams in and around New York, which has troubled more than one casting agent recently, Harry Walker, head of the Harry Walker Booking Office, has no less than ten teams working this week in his various units being offered over his newly formed "cabaret circuit." Among those appearing under the direction of Walker is Andre and Armand, Jay and Dot Henricks, the Dancing Roots, Vee and Bee, the Dancing De Fayes, Bold and Townsend, White and Mills, Marcia and Le Deaux, the Dancing Le Fevres and Kenyon and Leland.

Attractions at City Theatres

BELASCO W. 44th St. Evgs., 8.20 Mats. Thurs. & Sat. 2.20
DAVID BELASCO Presents
Lenore Ulric as KIKI
A Character Study by Andre Picard

B. F. Keith's PALACE Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night, 25, 50, 75, $1, $1.50
PRE-EMINENT
INTERNATIONAL ENTERTAINMENT
ALL STAR PROGRAMME

BROOKLYN THEATRES

Casino Theatre
BON TONS
Next Week—GIGGLES

Empire Theatre
Ralph Avenue and Broadway
RADIO GIRLS
Next Week—MIMIC WORLD

STAR Jay nr. Fulton St. Mat. Daily. Tel. Triangle 4297
Midnight Maidens

Gayety Theatre Throop Ave. & Broadway
Hello Jake Girls

"FRAME-UP" TO BE PLAY

Mark Linder is collaborating with another author on an elongated version of his vaudeville playlet, "The Frame-Up," which treats on the high-handed methods of the police department, and which will be produced as soon as completed for a showing on Broadway. Linder and several business men have formed a corporation which will sponsor the production, which will be used as a starring vehicle for the author-actor. Linder and his associates believe that the play is particularly timely in that it can capitalize on the present controversy over alleged police graft now being waged by Magistrate Corrigan and Assemblyman Cuvilier.

INDOOR GOLF TOURNAMENT

CHICAGO, April 30.—Frank Crumit, now playing here in "Tangerine" at the Garrick, has planned an indoor golf tournament to be held next Friday. It is open to all actors now playing in Chicago and Julia Sanderson will award the prize to the winner. The following have already entered their names in reply to the challenge: William Hodge, starring in "For All of Us;" Howard Marsh with "Blossom Time;" Joseph Cawthorn, Leon Errol, Walter Catlett, Frank Lalor, Hobart Cavanaugh, Frank Keenan, Allan Dinehart, John Halliday, Clyde North, Paul Everton, Eugene O'Brien, Percy Helton, Paul Kelly and Bob Middleman.

THE WILLIAMS MEMORIAL

Mrs. Carlotta Lukins of Streator, Ill., is at the head of a committee, which was organized for the purpose of erecting a suitable memorial in honor of the late John E. Williams, theatrical manager in Streator for many years. The committee intends to collect and preserve everything pertaining to his many-sided life and interests. All those who remember him and his rare qualities are requested to communicate with Mrs. Lukins.

DIXON TO DO FARCE

Charles Dixon, an actor, will turn producer this Spring and present "Fast Workers" a farce comedy by Roland Oliver, otherwise known as Henry White, dramatic critic, for a tryout at the end of this month. Besides being producer Dixon will portray one of the central characters in the play.

PROCTOR PLAYERS CLOSING

The Proctor Players are in their final week at Harmanus Bleecker Hall, Albany, and are offering "Bluebeard's Eighth Wife," as their closing attraction. The theatre will remain dark for the Summer excepting for its relighting to accommodate a road attraction.

GOLDEN SUES NAZARRO

Maurice Golden, of 220 West 46th street, is suing Cliff Nazarro, for $150.00, in the Municipal Court, alleging that the defendant converted to his own use, certain scenery and curtains belonging to Golden.

Golden, in his complaint, further alleges that Nazarro is liable to arrest, being that he had asked him to return the property belonging to him and that the actor refused to do so. Irving Berman, 16 Ann street, is attorney for Golden.

NEW THEATRE FOR CONEY ISLAND

Plans have been filed for the erection of a $600,000 theatre for Coney Island which will occupy the former site of the Culver line depot of the B. R. T. The theatre will be built by the Allwell Development Company, from the plans of Shampan & Shampan, the architects. It has been leased for thirty-one years to the M. & S. Circuit at an aggregate rental of $2,000,000. The theatre will have a seating capacity of 3,000.

MORE TILLER GIRLS COMING

Negotiations are pending between John Tiller, the London producer and Charles B. Dillingham to have several of Tiller's novelties and a group of his dancing girls in George White's new show which goes into rehearsal. Mr. Tiller has arranged with Dillingham to supply a group of English dancing girls and a number of novelties in the new Fred Stone show which opens early in the Fall. He has also entered into another five year contract with Florenz Ziegfeld to give the latter a choice of the various novelties that he produces. The Ziegfeld contract also calls for the supplying of sixteen dancing girls for each Ziegfeld musical production. Mr. Tiller will sail for England next Saturday.

WARNS ALTERED CONTRACTS

The Chorus Equity has issued a warning to its members against signing contracts with provisional clauses, which are usually penned in by managers proffering them and are not a part of the standard contract. In some instances managers have persuaded girls that the corrections were bona fide and made at the suggestion of their organization.

In one instance a manager convinced his choristers that an additional week of rehearsals had been allowed by their organization, granting five weeks instead of the usual four allowed for musical productions. Before investigating the truth of the manager's statement they signed the contract and were later held to their written agreement.

Equity urges that this object lesson should be capitalized by others in their refusal to sign anything but the standard form contract. If any discussion between the management and chorister should arise on this question or any other the chorus members are urged to refer the matter to their organization for proper adjustment.

REVUE FOR HONOLULU

SAN FRANCISCO, April 30.—The Monte Carter Musical Revue, just closed a season of 32 weeks at the Hip Salt Lake, and departed on the S. S. *Monah*, April 25, to fill an engagement of 10 weeks for the Consolidated Amusement Co., in Honolulu. The personnel of the company includes Monte Carter, Blanche Gilmore, George X. White, Dorothy Raymond, Billie Bingham, Howard Evan, Charlotte Creed, Ira Robertson, Minor Reed, and 16 chorus girls. The complete company consists of 30 people, and is the largest company that has ever visited the Islands. This will be the third appearance of Monte Carter in Honolulu.

WANTED FOR ROMONA PARK
GRAND RAPIDS, MICH.
MOST BEAUTIFUL SUMMER PARK IN AMERICA
ONLY TWO MATINEES IN THE WEEK
SNAPPY SOUBRETTE—INGENUE—PRIMA DONNA —TEAM OF DANCERS—SINGLE WOMAN DANCER —JUVENILE—FEMALE QUARTETTE—A TRAINED TIGER—OR—LION ACT—And a Good PRODUCER— To enlarge the MARCUS SHOW which is now in its 42nd consecutive week. Same show will travel to Coast in September. Send photos and lowest price. Write or wire. A. B. MARCUS MANAGER STRAND THEATRE, SAGINAW, MICH., TILL APRIL 19

HOWARD & EARL
DANCING BUGS
Direction AL. GROSSMAN
PLAYING LOEW CIRCUIT

VAUDEVILLE BILLS

(Continued from page 21)

ALBANY, N. Y.

(Second Half)—Esther Trio—Salle & Robkos—Aileen—Frances Arms—Stephens & Lovejoy.

ELIZABETH, N. J.

(Second Half)—Ada Belerino & Dogs—Lee & Cranston—One Fearful Night—Viola Frayne & Co.—Phil Davis.

MT. VERNON, N. Y.

(Second Half)—Mary Haynes & Co.—Giran & Marguerite—Jas. J. McWilliams—Deszo Retter.

NEWARK, N. J.

Davis & Pelle—Rooney & Bent Revue—Claude & Marion—Bernard & Garry—Cupid's Closeups—Jack Little—Rupert Ingalese & Co.

SCHENECTADY, N. Y.

(Second Half)—Dance Gambol—Princess Nai Tai Tai—Cook & Oatman—Norwood & Hall—Billie Shaw & Co.

TROY, N. Y.

(Second Half)—Four American Aces—Jones & Ray—Mabel Burke & Co.—Tracey & McBride—Frisco Serenaders.

YONKERS, N. Y.

(Second Half)—Jas. Lucas Co.—Russ, Levan & Pete.

POLI CIRCUIT

Week of April 30, 1923

BRIDGEPORT, CONN.

Palace (Second Half)—Emma Raymond—Joe Roberts—Goslar & Lisby—Leavitt & Lockwood—Farrell & Hatch—O'Donnell & Blair.

Capitol (Second Half)—Ed & Ida Tindell—Gordi & Sisto—Elizabeth Brice—Goetz & Duffy—The Storm.

HARTFORD, CONN.

Capitol (Second Half)—Downey & Claridge—Lucille Dubois—Eastman & Moore—Cahill & Romaine—Sternard's Midgets.

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ACTS ACTS

NEW HAVEN, CONN.

Palace (Second Half)—Judson Cole—Gold & Sunshine—Race & Edge—Ben Bernie & Band.

SCRANTON, PA.

Poli's (Second Half)—Kane's Marionettes—Harmony Four—Lew Seymour Co.—The Sharrocks—London Steppers.

SPRINGFIELD, MASS.

Palace (Second Half)—Hill & Hull—Fisk & Fallon—Beth Tate—Lane & Harper—Vincent Lopez & Band.

WATERBURY, CONN.

Palace (Second Half)—Anderson & Yvel—Jo Jo Dooley—Harry L. Cooper Co.—Four Byron Girls—Thomas Sextette.

WILKES-BARRE, PA.

Poli's (Second Half)—The Reuters—Al Tucker—Pantheon Singers—Barrett & Cuneen—Anatol Friedland Co.

WORCESTER, MASS.

Poli's (Second Half)—Bellis Duo—Gertrude Barnes—Joy & Piano Girls—Ted & B. Healey—Four Madcaps.

CHICAGO KEITH OFFICE

Week of May 6, 1923

CINCINNATI, OHIO

Palace—Frank & May Stanley—Kingston & Ebner—Mills & Duncan—Grindell & Esther—Knapp & Cornella—Southern Revue.

CLEVELAND, OHIO

Read's Hippodrome—Wade & Dove—Lloyd & Christy—Pair of Deuces—Keller & Bernard—Gordon & Day.

DAYTON, OHIO

Keith's (First Half)—Melody & Steps—Rose & Bonnie Brill—Stone & Hays—Eddie Foy & Family. (Second Half)—Tim & Flo Bogert—Valentine Vox—Weaver Bros.—Billy Sharp Revue.

DETROIT, MICH.

La Salle Garden (First Half)—Clayton & Lennie—Black Eyed Susans—Tyler & Crollius. (Second Half)—Melody & Steps—Ahern & Peterson—Caesar Rivoli.

EVANSVILLE, IND.

Strand (First Half)—Lloyd Nevada Co.—Ben Nee One—Klass, Manning & Co. (Second Half)—Frances, Ross & D.—Mahony & Cecil—Allen & Kent—Coscia & Verdi—Morton Jewell Co.

FT. WAYNE, IND.

Palace (First Half)—Jean Middleton—Ahern & Peterson—Caesar Rivoli. (Second Half)—Black Eyed Susans—Clayton & Lennie.

INDIANAPOLIS, IND.

Palace (First Half)—Four Volunteers—Middleton & Spellmier. (Second Half)—Morgan & Gates.

KOKOMO, IND.

Strand (First Half)—Eary & Eary—Mabel Harper Co.—Rubini Sisters. (Second Half)—Hughes Musical Duo—Stanley, Wilson Sisters—Ben Nee One—Klass, Manning & Klass.

LOUISVILLE, KY.

National—Primrose Four—Weaver Bros.

LEXINGTON, KY.

Ben Ali (First Half)—Glencoe Sisters—Valentine Vox—Hill & Cameron. (Second Half)—John Regay Co.

PADUCAH, KY.

Orpheum (First Half)—Francis & Wilson—Coscia & Verdi—A. & Lyd Wilson—Berzac's Circus.

RICHMOND, IND.

Murray (First Half)—Florinas—Hughes Musical Duo—Morgan & Gates—Stanley, Wilson Sisters. (Second Half)—Big City Four—Peggy Bremer Co.

TERRE HAUTE, IND.

Liberty (First Half)—Frances, Rose & D.—Mahoney & Cecil—Big City Four. (Second Half)—Gilette & Rita—Edwards & Beasley—Elinore Pearce Co.

WESTERN VAUDEVILLE

Week of May 6, 1923

CHICAGO, ILL.

Majestic—Jack Roshier & Muffs—Otto & Hammer—Broderick, Wynn & Co.—Robinson & Pierce—Marry Me—Wilson Aubrey Trio—Frank Devoe & Co.

Kedzie (First Half)—Murphy & Clark—Big Jim. (Second Half)—Yost & Clady—Stuart Girls—Harry Van Fossen—Annabelle—Pert & Sue Kelton.

American (First Half)—Flying Howards—Walter Hopkins & Churchill—Nick Hufford. (Second Half)—Billy Smith.

Lincoln (First Half)—Johnson Bros. & Johnson—Fisher & Gilmore—Warr's Jazz Symphonists. (Second Half)—Collins & Hart.

Englewood (First Half)—Jack & Jessie Gibson—Stuart Girls—Bender & Armstrong—Four Tamakis.

ABERDEEN, S. D.

Orpheum (Friday and Saturday)—Berger & Seamon—Cervo & Moro.

BLOOMINGTON, ILL.

Majestic (First Half)—Stanley, Doyle & Reno—Simpson & Dean—Miss Pert Kelton & Co. (Second Half)—Spencer & Williams—Catherine Sinclair & Co.

CHAMPAIGN, ILL.

Orpheum (Second Half)—Renee, Roberts & Orchestra—Emerson & Baldwin.

FARGO, N. D.

Grand (First Half)—Berger & Seamon—Cervo & Moro. (Second Half)—Gaffney & Walton.

GALESBURG, ILL.

Orpheum (First Half)—O'Connor Sisters—Jack George Duo—Mason & Scholl. (Second Half)—Dave & Tressie—Hart, Wagner & Eltis.

GRAND ISLAND, NEBR.

Majestic (Sunday, Monday, Tuesday)—De Ball & McKenzie—Gordon & Spain—Four Songsters. (Thursday, Friday and Saturday)—Harmonyland—Jerome & France—Geo. & Paul Hickman.

JOLIET, ILL.

Orpheum (First Half)—Spencer & Williams—Catherine Sinclair & Co. (Second Half)—O'Malley & Maxfield—Fisher & Gilmore—Seattle Harmony Kings.

JOPLIN, MO.

Electric (First Half)—Dunn & Layman—Lubin & Lewis. (Second Half)—Autumn Three—Leo Haley.

KANSAS CITY, KANS.

Electric (First Half)—Austin & Delaney—Birds of Paradise. (Second Half)—Trenell Trio.

KANSAS CITY, MO.

Globe (First Half)—Sylvia Moro & Reckless Duo—De Lorto & Richards—Mack & Velmar—Rowles & Gilman—Four Roses. (Second Half)—Mack & Velmar—Walter Baker & Co.—Billy Miller & Co.—Page, Hack & Mack.

LA CROSSE, WIS.

Rivoli (Sunday, Monday and Tuesday)—Gaffney & Walton.

LEAVENWORTH, KANS.

Orpheum—Mack & Salle—Walter Baker & Co.—Billy Miller & Co.—Page, Hack & Mack.

LINCOLN, NEBR.

Liberty (First Half)—Duball & McKenzie—Gordon & Spain—Four Songsters—Harmonyland. (Second Half)—Two Earles—Wallace & Clyde—Francis De Mar & Belmont.

MARSHALLTOWN, IOWA

Casino—Edwards & Kelli—Tudor & Stanton.

MILWAUKEE, WIS.

Majestic—John & Nellie Olms—Wells & Winthrop—Raymond, Bond & Co.—Coulter & Rose—Royal Venetian Five—Bob Murphy—McGoods, Lenzen Co.

MINNEAPOLIS, MINN.

Seventh St.—Chandon Trio—Healy & Garnella—Girton Girls—Stanley Chapman—Leona Hall Revue—Farnell & Florence—Australian Axmen.

NORFOLK, NEBR.

Auditorium (Sunday)—Tudor & Stanton—Wallace & Clyde—Harmonyland. (Friday and Saturday)—Bell & Van—Frank Farron—Gladys Delmar & Band.

OSHKOSH, WIS.

Grand Opera House—Nixon & Norris—Lampinis—Stanley, Doyle & Reno.

QUINCY, ILL.

Orpheum (First Half)—Dave & Tressie—Hart, Wagner & Eltis. (Second Half)—O'Connor Sisters—Jack George Duo—Mason & Scholl.

RACINE, WIS.

Rialto—Bennett & Lee—Hickey-Hart Revue—Brady & Mahoney—Four Tamakis.

ST. JOE, MO.

Electric (First Half)—Trenell Trio—Carter & Powers—Natalie Harrison & Co. (Second Half)—Austin & Delaney—De Lorto & Richards—Four Songsters.

ST. LOUIS, MO.

Columbia (First Half)—Ray & Hale—Sylvia Dayne & Co.—Jim Ashley—Richardson Bros. & Cherry. (Second Half)—Foch Four—Cheyenne Days.

Rialto—Yost & Clady—Renee Roberts & Giersdorf Orchestra—Will J. Ward—Three Alex.

Grand—Ray & Edna Tracy—Lady Alice's Pets—Waiman & Berry—Yip Yip Yaphankers—Monte & Lyons—Fitch's Minstrels—Holliday & Willett.

Rialto (Second Half)—The Florenis—Snow, Columbus & Hoctor—Bender & Armstrong.

SOUTH BEND, IND.

Palace (Second Half)—Hickey & Hart Revue—Alexandria—Collins & Hart. (Second Half)—Gibson Sisters & Grady—Murphy & Clark—Rubini Sisters—Ned Nestor & Co.

SPRINGFIELD, MO.

Electric (First Half)—Autumn Three—Leo Haley. (Second Half)—Dunn & Layman—Lubin & Lewis.

TOPEKA, KANS.

Novelty (First Half)—Mack & Salle—Walter Baker & Co.—Billy Miller & Co.—Page, Hack & Mack. (Second Half)—The Novelles—Gordon & Spain—Birds of Paradise—Carter & Reeves.

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B. F. KEITH BOOKING EXCHANGE

Week of April 30, 1923

NEW YORK CITY

Broadway—Zelda Santley—Kovacs & Goldner—Ben Welch—Boyle & Christie—Kurelles—Sadie with Sallie Wynne—Bob Hall.

Fordham (Second Half)—Mel Klee—Geo. McFarland—Madeline MacGuiran—Wilkens & Hughes—R. & W. Roberts.

Jefferson (Second Half)—Al Herman—Lewis & Dody—Leigh & Jones—Bell & Blondy.

Regent (Second Half)—Omears—Al & Fannie Stedman—Julia Gerrity—Bloom & Sher.

Coliseum (Second Half)—Ruby Norton—Jans & Whalen—Sheldon, Ballentine & Co.—Hartley, Power & Co.—York & King.

Franklyn (Second Half)—Ruth Roye—Maxon Bros. & Wood—Bill Robinson.

Hamilton (Second Half)—Wm. Karbe & Sisters—Hartley & Patterson—Santos & Hayes.

BROOKLYN, N. Y.

Flatbush—Briants—Jack Clifford—Gus Edwards' Revue—Will & Gladys Ahearn—Nora, Jane & Karl.

Prospect (Second Half)—Gilbert Wells—Ernie Golden & Bro.

Rivera (Second Half)—Ryan, Weber & Ryan—Runaway Four—Harry Burns—Margie Clifton & Co.

Greenpoint (Second Half)—Bert Fitzgibbons—Burns & Allen—Ferry Corwey.

Far Rockaway—Brennen & Rule—Harriet Remple & Co.—Freda & Anthony—Williams & Wolfus.

Henderson's, Coney Island (Second Half)—Valentine & Bell—Geo. Mack—Zuhn & Dreiss—Jessie Reede—Rose Revue.

ALLENTOWN, N. Y.

Orpheum (Second Half)—Wilbur & Lyke—Maureen Englin—Zeck & Randolph—Joe Browning—Ibach's Entertainers.

AMSTERDAM, N. Y.

Rialto (Second Half)—Manila Bros.—Melinda & Dade—Arthur Devoy & Co.—Olcott & Mary Ann—Gautier & Pony Boy.

ASBURY PARK, N. J.

Main Street (Second Half)—Brent Hayes—Baxley & Porter—Demerest & Collette—Kenny & Hollis.

AUBURN, N. Y.

Jefferson (Second Half)—Ergotti & Herman—John Geiger—Maurice Diamond & Co.

BAYONNE, N. J.

(Second Half)—Wm. Dick—Jones & Johnson—Lew Powers Co.—Alexander & Elmore—Siegler Bros.

BINGHAMTON, N. Y.

(Second Half)—Wilbert & Dawson—Lloyd & Whitehouse—Billie Clifton—Leddy & Leddy—Eddie Clark—Elm City Four—Great Leon.

BOSTON, MASS.

Boston—Saun & Scott—Hinkle & Mae—Claudia Coleman—Marino & Martin—Teddy Clair & Co.

Scollay Square—Kurt & Edith Kuhn—Alexander & Fields—Paul Hill & Co.—Allman & Howard—Elkins, Fay & Elkins.

Washington Street—Kennedy & Kramer—Joe Daniels—Eddie Stanley Co.—Nerrett & Mann—Van Cello & Mary.

BROCKTON, MASS.

Strand (Second Half)—Maxine & Bobby—Rule & O'Brien—Wm. Edmonds Co.—Anger & Packer—Three Whirlwinds.

Gordon's (Second Half)—Elly—Miller & Capman—Flo Lewis & Co.—Inglis & Winchester—Skelly & Heit.

CAMBRIDGE, MASS.

Central Square (Second Half)—McLinn & Sully—Davis & Wapler—Harry Kahne—Besser & Irwin—Dancing McDonalds.

CANTON, OHIO

Pot Pourri—Morris & Towne—Sager Midgley Co.—Nellie V. Nichols—Hawthorne & Cook—The Gilded Cage.

CARBONDALE, PA.

Irving (Second Half)—Winton Bros.—Crane, May & Crane—North & South—Eddie Foy & Family.

CHARLESTON, W. VA.

(Second Half)—Van & Belle—Johnny Murphy—Ed Janis Revue—Weston & Young—The Readings.

CHESTER, PA.

Adgement (Second Half)—Brown & Monahan—Kelly & Rowe—Wm. Ebbs—Allman & Harvey—Angel & Fuller—Oxford Four.

CLARKSBURG, W. VA.

(Second Half)—Wiegand Troupe—Davis & Sanford—Florence Reynolds Co.—Morris & Shaw—Reynolds, Donegan Co.

EASTON, PA.

Able Opera House (Second Half)—Boy & Boyer—Gilbert & Kennedy—Bryant & Stewart—Fred Lindsley—Bryant & Stewart—Billy Kelly Co.

ELMIRA, N. Y.

(Second Half)—B. A. Rolfe Revue.

FALL RIVER, MASS.

Empire (Second Half)—Bon & Bohn—Wm. Sisto—Potter & Gambol—Chas. Moratti & Co.—Force & Williams—Louise Lovely & Co.

FITCHBURG, MASS.

Cummings (Second Half)—Al Striker—Arch Stanley—Archer & Belford—Leon & Dawn—Liza & Shuffling Sextette.

GLOVERSVILLE, N. Y.

(Second Half)—Verobelle Virginia Co.—McFarland & Palace—Walmsley & Keating—Fields & Fink—Owens-Kelly Synco.

GREENSBURG, PA.

(Second Half)—Frank & E. Carmen—Golet & Hall—Barto & Clark—Lew Wilson—Maisie, Helen & Daisy.

HARRISBURG, PA.

Majestic (Second Half)—Great Johnson—Raymond & Schramm—Flashes.

HAVERHILL, MASS.

Colonial (Second Half)—Jahrl & George—Innis & Ryan—Janet of France—Dixie Four—Royal Gascoynes.

HAZELTON, PA.

Feeley's (Second Half)—Geo. W. Moore—Marie & Marlowe—Taylor, Howard & Them—Royal Purple Girls.

HOLYOKE, MASS.

(Second Half)—Valda & Co.—Eddie & Ramsden—Lewis & Rogers—Fink's Mules.

HORNELL, N. Y.

(Second Half)—Gibson & Price—Singing Three—Shafer, Weyman & Carr—Wood's Comedy Mules.

ITHACA, N. Y.

(Second Half)—Victoria—Harrison & Darling—The Wall Flower—Creedon & Davis—Virginia Serenaders.

JERSEY CITY, N. J.

Redmond & Leona—Gordon & Sisto—Kaddle & Gardner—Joe Wright Co.—Williams & Bernie—Miss Mystery.

JOHNSTOWN, PA.

(Second Half)—Haron & Kelly—Inez Hanley—Tunes & Steps—Lillian & H. Ziegler—Sampson & Denhart.

LANCASTER, PA.

Colonial (Second Half)—Jeannette & H. Shields—Betty Donn—Kelso Bros. Co.—DeLisle.

LAWRENCE, MASS.

Empire (Second Half)—Boggs & Wells—Dave Ferguson & Co.—Mullen & Francis—Blanch Sherwood & Bro.

LEWISTON, ME.

Music Hall (Second Half)—Clayton & Clayton—Carney & Rose—Alf. Ripon & Jiggs—Eleta Garcia & Co.

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LONG BRANCH, N. J.

Broadway (Second Half)—Carter & Cornish—Beaumont Sisters—Hodge & Lowell—Brockman Howard Revue.

LYNN, MASS.

(Second Half)—Caledonian Four—Roland & Ray—Williams & Taylor—Buckridge & Casey.

MCKEESPORT, PA.

(Second Half)—Danise & Dane—Art Leaming—Fairy Tale Follies—Marie Sparrow—Vee & Tully.

MANCHESTER, N. H.

Palace (Second Half)—Chester & Devere—O'Brien & Josephine—Master Gabriel—Allen & Canfield—LaToy's Models.

MEADVILLE, PA.

(Second Half)—The Bam Bams—Nana.

MIDDLETOWN

Gordon (Second Half)—Harry Kanawa & Sisters—Lillian Calvert—Hank Brown & Co.—Stepping Fools.

MONTREAL, CAN.

Imperial—Van & Tyson—For Pity Sake—Werner Amoros Trio—Innis Bros.—Florence Hobson—Jarvis & Harrison.

MORRISTOWN, N. J.

Adroit Bros.—Four Bangards—Shaw & Lee—Nixon & Sans.

NANTICOKE, PA.

State—Morris & Flynn—Miss Cupid—Margaret Ford.

NEW BEDFORD, MASS.

Olympia (Second Half)—Margot & Francois—Leonore Kern—Howard & White—York & Maybelle—Syars of the Future.

NEW BRITAIN, CONN.

(Second Half)—Evans & Pearl—Kennedy & Davies—Norman Bros. & Jeannette.

NEW BRUNSWICK, N. J.

Rialto (Second Half)—Moore & Freed—Little Driftwood—Kellam & O'Dare—Ritter & Knappa.

NEW LONDON, CONN.

(Second Half)—Chong & Moey—Monte & Parti—Liddell & Gibson—Marcus & Burr—Virginia Romance.

NORTH ADAMS, MASS.

(Second Half)—Walter Gilbert—Haley & Howard—Ted & Corinno Barton—Lew Wells—Young Wang & Co.

NORWICH, CONN.

(Second Half)—Gold & Goldie—Bobby Carbone—Ruby Kids—Dashington's Dogs.

NORWICH, N. Y.

Helen Moretti—Tom & Dolly Ward.

PASSAIC, N. J.

(Second Half)—Royal Danes—C. & M. Markwith—Three Black Diamonds—Ruby Hall—Frear, Baggott & Frear.

PATERSON, N. J.

Majestic (Second Half)—Nearly Married—Ching Ling Hee—Burk, Barton & Burke—Wells & Burt—Will Morris.

PAWTUCKET, R. I.

(Second Half)—Follis & LeRoy—Murray & Lane—Broadway Chimes—Johnny Dove & Mabel—Johnny Clark & Co.

PHILADELPHIA, PA.

Keystone—LaFlur & Portia—Young & Wheeler—Geo. Yeomans—Redmond & Wells—Laces & Ladies.

Germantown—Vanderbilts—Mason & Shaw—Sabbott & Brooks—Hector & Pals—The Comebacks—Fern & Marie.

Wm. Penn (Second Half)—Elsie Huber—Yates & Carson—Ann Francis & Co.—Elaine & Marshall—Heras & Wills.

PITTSBURGH, PA.

Victoria—Anita—Walter Bradbury—Baggett & Sheldon—Hallen & Day—Nan Traveline—Bits of Dance Hits—Lew Hawkins—Electro Co.

Sheridan Square (Second Half)—Kanazawa Japs—Four Miners—Hal Johnson Co.—Traps—Toyette & Bennett.

PITTSFIELD, MASS.

(Second Half)—Kuts Bros.—Southern Four—Married Again—Bobby Carbone—Valda & Co.

PLAINFIELD, N. J.

Plainfield (Second Half)—Hazel Harrington—Singer's Midgets.

SARATOGA, N. Y.

Spoor & Parsons—Winifred & Brown—Four Ortons.

SHENANDOAH, PA.

(Second Half)—Zeller Green—Bob & Hazel Carlton—Tom Kelly—Robbin's Family.

SOUTH NORWALK, CONN.

Low Rice—Meredith & Snoozer—Dausch & Joyce—Tealack & Dean—Holland Romance.

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STAMFORD, CONN.

(Second Half)—Bernard & Betz—Man Off the Ice Wagon—Manning & Hall—Gene Oliver Trio—Splidid & Partner.

SYRACUSE, N. Y.

(Second Half)—Lorimer & Hudson—Lillian Bernard—Swan & Farrell—Chas. Keating & Co.—Marie & Ann Clark—Marion's Dogs.

UTICA, N. Y.

Colonial (Second Half)—Melroy Sisters—Reynolds & White—Reed & Selman—Freed Harrison Co.—Willie Solar—Scanlon, Denno Bros. & Scanlon.

WATERTOWN, N. Y.

Olympic (Second Half)—Russell & Marconi—McDevitt, Kelly & Quinn—Aileen Stanley—Kitaro Japs.

WHEELING, W. VA.

(Second Half)—Austin & Cole—Dobbs & Watkins—Adams & Thomas—Vitor Graff—Shura Rulowa Co.

WHITE PLAINS, N. Y.

Lynn (Second Half)—Mignon—Dress Rehearsal—Paul Nolan Co.—Doress Operalogue—O'Neil & Plunkett.

WILMINGTON, DEL.

Aldine (Second Half)—Russell & Hayes—Mildred Parker—Lee & Mann—Anderson & Graves—Billy Beard—Adelaide Bell & Co.

YORK, PA.

Opera House (Second Half)—Two Lusters—Brooks & Morgan—Paul Decker Co.—Frank Bush—Justa Marshall Co.

YOUNGSTOWN, O.

(Second Half)—John R. VanArnam—Minstrels.

BIRMINGHAM AND ATLANTA

Cornell, Leona & Zippy—Combe & Nevins—Robt. Reilly & Co.—Rena Arnold & Co.—Kavanaugh & Everett Co.

BATON ROUGE AND SHREVEPORT

Dixon, Lynch & Ciss—Davis & Bradner—John R. Gordon & Co.—Leo Beers—Alva DeRoss & Co.

NEW ORLEANS AND MOBILE

Frank Wilson—Ray, Snow & Norine—Faye & Donnelly — Carlton & Bellow — Dorothy Byton Revue.

MOBILE AND NEW ORLEANS

Charles Ledeger—Brown & Lavell—Browning & Davis—Emba & Alton—Dolly Davis Revue.

NASHVILLE AND LOUISVILLE

Ed. Lowry—Jimmy Joys Entertainers.

LOUISVILLE AND NASHVILLE

Gilfoyle & Lange—Burt & Holtsworth.

NASHVILLE

(First Half)—Mang & Snyder—McCormack & Wallace—Hall & Dexter. (Second Half)—Beege & Quepee—Jack Sidney—W. & M. Rogers.

ROANOKE AND CHARLOTTE

The Seebacks—Dayton & Palmer—Bert Levy—Pinto & Boyle.

CHARLOTTE AND ROANOKE

Miacahui—Welch, Healy & Montrose—Jos. K. Watson—Juggleland—Creations.

RICHMOND AND NORFOLK

Wesson & Jay—Williams & Clark—Dainty Marie—Fields, Family Ford.

NORFOLK AND RICHMOND

Calvin & O'Connor—Son Dodgers—Powers & Wallace—Syko.

CHATTANOOGA, TENN.

(Second Half)—Mac Sovereign—Janis & Chaplow—Lillian Herlein & Co.—Hunting & Francis—Gossman Sisters & Foley.

SAVANNAH AND JACKSONVILLE

Clinton Sisters—Larry Comer—Hugh Emmett & Co.—Oscar Lorraine & Co.—Tan Araki Trio.

JACKSONVILLE AND SAVANNAH

Pauli—Grace Valentine & Co.—Josef Diskay & Co.—Maxfield & Colson—Movie Masques.

GREENVILLE AND AUGUSTA

Brent & Partner—Douglas & Earl—Dave Harris & Co.—Ray & Hilliard—Dore's Celebrities.

TAMPA AND LAKELAND

Ross & Foss—Green & Parker—Bob Anderson & Pony—Texas Comedy Four—Thomas & Akers.

WINSTON-SALEM, N. C.

(Second Half)—Beeman & Grace—Ethel Hopkins—Fred Gray & Co.—Thornton & King—Casting Campbells.

MARCUS LOEW CIRCUIT

Week of May 7, 1923

NEW YORK CITY

American (First Half)—Frank Shields—Delbridge & Gremmer—Antrim & Vale—Evelyn Phillips & Co.—Tuck & Clare—Fay Rash Trio—Lloyd & Goode—Stanley & Alva. (Second Half)—Wilhat Trio—Worth & Willing—Golden Bird—Artie Nolan—Fred. & Tommy Hayden.

Orpheum (First Half)—Eicko & Keyo—Herman Berrens—Jas. Stanley & Co.—Jennings & Dorney—Baraban Grohs & Co. (Second Half)—Kerville Family—Ford & Goodrich—White, Black & Useless—Mallon & McCabe—Kirksmith Sisters.

National (First Half)—Ford & Price—Dreon Sisters—Louise Carter & Co.—Lehr & Kennedy—Naomi & Brazilian Nuts. (Second Half)—Mazie Lunette—Herman Berrens—Simms & Wynne—Vine & Temple—Joe. Stanley & Co.

Greeley Square (First Half)—Hazelle & Redfield—Stevens & Brunelle—Worth & Willing—Chas. Rogers & Co.—Bert Hanlon—Leach LaQuinlan Trio. (Second Half)—Archie Onri Trio—Harris & Holly—Antrim & Vale—Dolly's Dream—Jennings & Dorney.

Delancey Street (First Half)—Maxine & Bobby—Vine & Temple—Grey & Byron—Bayes & Smith—Billie Gerber Revue. (Second Half)—Frank Shields—Stevens & Brunelle—Van & Vernon—Joseph E. Bernard & Co.—Bert Hanlon—Ford & Price.

Boulevard (First Half)—Mazie Lunette—Bernard & Townes—Morley Sisters—Jack Connor's Revue. (Second Half)—Harry Scranton & Co.—Delbridge & Gremmer—Let's Go—Emily Darrell—Naomi & Brazilian Nuts.

State (First Half)—Kerville Family—Stranded—Newhoff & Phelps—Walter Manthey & Co. (Second Half)—Ishikawa Japs—Newhoff & Phelps—Tuck & Clare—Billy Gerber Revue.

Avenue B (First Half)—Nat Burns—Conroy & Howard—Jack Hallen & Co.—Barry & Lancaster—Kara & Co. (Second Half)—Summer Duo—Fay Rash Trio—Geo. Rosener—Sheftel's Revue.

Lincoln Square (First Half)—Mabel Drew—Let's Go—Criterion Four—Fern, Bigelow & King. (Second Half)—Stanley & Alva—Conroy & Howard—Chas. Rogers & Co.—Lehr & Kennedy—Amaranth Sisters.

Victoria (First Half)—Louise & Mitchell—Scott & Chrystie—Miller & Bradford—Fred. & Tommy Hayden—Mason & Cole Revue. (Second Half)—Leach LaQuinlan Trio—Bernard & Townes—Adler & Dunbar—Baraban Grohs & Co.

Palisade Park (Saturday and Sunday)—McLynn & Sully—McCormack Sisters & Irving—Arnens.

BROOKLYN, N. Y.

Palace (First Half)—Krayona Radio Co.—Laurie Ordway & Co.—Sossman & Sloan—Geo. Rosner—Will. Stanton & Co. (Second Half)—Quinn Bros. & Smith—Cecila Weston & Co.

Metropolitan (First Half)—Melnotte Duo—Overholt & Young—Celia Weston & Co.—Geo. Morton—Five Kirksmith Sisters. (Second Half)—Hubert Dyer & Co.—O'Connor & Clifford—Stranded—Marston & Manley—Josie Flynn's Minstrels.

Gate's (First Half)—Hubert Dyer & Co.—Fisher & Sheppard—Golden Bird—Emily Darrell—Josie Flynn's Minstrels. (Second Half)—Fern, Bigelow & King—Dreon Sisters—Overholt & Young—Geo. Morton—Jack Connor's Revue.

Fulton (First Half)—Harry Scranton & Co.—Harris & Holly—White, Black & Useless—Marston & Manley—Royal Entertainers. (Second Half)—Maxine & Bobby—Miller & Bradford—Bayes & Smith.

Warwick (First Half)—Frank Gould—Stutz & Bingham — Terrace Trio. (Second Half) — Nat Burns—Laurie Ordway & Co.

Astoria (First Half)—Archie Onri & Dolly—Artie Nolan—O'Connor & Clifford—Joseph E. Bernard & Co.—Adler & Dunbar—Amaranth Sisters. (Second Half)—Melnotte Duo—Morley Sisters—Helene Davis & Co.—Sossman & Sloane—Walter Manthey & Co.

BALTIMORE, MD.

Hippodrome—Stars Record—Lewis & Rogers—Russ, LeVan & Pete.

BOSTON, MASS.

Orpheum—Monroe & Grant—Marcelle Fallet & Co.—Amoros & Jeanette—Moss & Frye—Boys of Long Ago.

BUFFALO, N. Y.

State—Prevost & Goelet—Stevens & Laurel—Local Jazz Band—Jarrow—Greenwich Villagers.

CLEVELAND, OHIO

Loew's—Braminos—Bennington & Scott—Cardo & Noll—Jimmy Savo & Co.—Royal Pekin Troupe.

HOBOKEN, N. J.

Loew's (First Half)—Louise Carlyle—Frost & Morrison—Evans & Pearl—Alexander Girls. (Second Half)—Louise Arnold—Freman Benton & Co.—Orville Stam & Co.

LONDON, CAN.

Loew's (First Half)—Alvarez Duo—Jean Boydell—Clark & O'Neill. (Second Half)—Sterling Rose Trio—Buddy Walker—Mr. & Mrs. N. Phillips & Co.

MONTREAL, CAN.

Loew's—Zara Carmen Trio—Bert & Lottie Walton—O'Brien & LaMoff—Hanson & Burton Sisters—Harrison Moss—Tarzan.

NEWARK, N. J.

State—Roy & Arthur—Laurie Ordway & Co.—Herbert Ashley & Co.—Clifton & DeRex—Dinus & Belmont Revue.

OTTAWA, CAN.

State—Bell & Eva—Norton & Wilson—Nancy Boyer & Co.—Thos. Potter Dunne—Edw. Stanisloff & Co.

PROVIDENCE, R. I.

Emery (First Half)—Obala & Adrienne—Toomer & Day—Frank Fay—Homer Girls & Co. (Second Half)—Johnny Clark & Co.—Flo & Ollie Walters—Frank Fay.

SPRINGFIELD, MASS.

Broadway (First Half)—Johnny Clark & Co.—Flo & Ollie Walters—Britt & Clifford. (Second Half)—Obala & Adrienne—Toomer & Day—Homer Girls & Co.

TORONTO, ONT., CAN.

Yonge Street—Pickard's Seals—Green & Myra—LaVigne & Mayne—Frank Ford & Co.—Alton & Allen—Cosmopolitan Dancers.

WASHINGTON, D. C.

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9 CHARACTER BURLESQUE entitled "Oh! Papa." It's bright, breezy and bubbles over with wit.

12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.

GRAND MINSTREL FINALE entitled "The African Hunt." Full of laughs.

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OPEN EVENINGS

ORCHESTRA NEWS

NEW DAVIS ORCHESTRA

Meyer Davis has formed a special ten-piece combination for the new roof garden which will be opened for the summer atop the New Willard Hotel, Washington, D. C. This is the first time in its history that the Willard has had a roof garden, the new garden, according to advance reports, being the largest and most magnificent in the Capital City. The instrumentation of the new ten-piece orchestra is along slightly different lines than those heard recently. The instrumentation will include two violincellos and two violins, the rest of the orchestra consisting of piano, saxophones, banjo, drums and bass. There will be no brass.

For the third consecutive year a Meyer Davis orchestra will furnish the dance music at the New Ocean House, Swampscott, Mass. The orchestra will be of seven pieces as in former years, Davis having firmly entrenched himself at this resort.

Meyer Davis' "Le Paradis" orchestra, direct from the orchestra leader's cafe of that name, is headlining for the week at Keith's Theatre, Washington, using several spectacular novelties and proving an even bigger hit than when they last appeared there. The Monte Carlo Orchestra, another Meyer Davis orchestra, is appearing in vaudeville around New York and will open at one of the summer hotels in the vicinity shortly.

CAUSER REPLACES WADSWORTH

Bob Causer and his Collegians, known as Paul Whiteman's Collegians, will replace Wheeler Wadsworth on the S. S. *George Washington* when that ship makes its third round trip. Wadsworth will stay in New York to take care of the summer work of the office.

The S. S. *Leviathan* Orchestra is headlining this week in Boston as the first step of its pre-sailing tour. Alex Hyde, billed as Paul Whiteman's "Romance of Rhythm" orchestra, is also on tour, playing out two weeks on the Loew time before opening for Keith.

RUSSO MAKING RECORDS

Dan Russo and his Oriole Terrace Orchestra, with four new men in the combination, were in New York last week to make records for the Brunswick Company. According to present plans Russo and his orchestra will be heard on Broadway for a long engagement next fall.

At present the orchestra is doubling at the Carleton Terrace, in Cleveland, at the same time playing Loews' State, in that city. They will stay there until May 10 and will then leave for the Edgewater Beach Hotel, Chicago, to remain there until October 1.

PHILLIPS RE-ENGAGED

Barney Phillips and his Royal Grill Orchestra have been re-engaged at the Royal Grill, Broadway and 36th street, Brooklyn, until the beginning of the summer, when they will open in Atlantic City for an all-summer run. The orchestra, before opening at the Royal Grill, appeared with great success for six months at Danceland, Jamaica. The combination consists of Barney Phillips, leader, drums; Jim Cassidy, piano; Ben Marshall, banjo; Jerry Salisbury, saxaphone and Oscar Schalk, violin.

AL JOCKERS BANKRUPT

Albert Jockers, violinist and orchestra leader, filed a petition of bankruptcy last week, listing his liabilities as $2,153, and no assets. The orchestra leader played last season at the Woodmansten Inn, and has since made an arrangement with Joe Pani who operates the Inn and Knickerbocker Grill whereby they will supply their own orchestras.

SPECHT TUNES BROADCAST

One of the features of the Talking Machine Association's banquet at the Hotel Pennsylvania last week was the broadcasting of Paul Specht's Columbia recording orchestra.

Paul Specht and his original orchestra and Specht's "Gerogians" were engaged by the mechanical men to do the broadcasting, an unusual departure being the fact that for the first time the orchestras were paid for their services, having hitherto played gratis for the publicity attendant upon an affair of this kind. Special broadcasting apparatus was devised by WJZ and the waves were of sufficient strength to be heard in England and the continent.

On Friday the Specht office received a cable from Hughie Barrett, leader of a Paul Specht unit playing at the Trocadero, London, saying that Barrett had listened in on Specht's concert and that he would adapt some of the ideas he heard for his English combination.

FERDINANDO SCORES

Lieutenant Felix Ferdinando and his Havana Orchestra, heading last week at Keith's Colonial, played for the Supper Club at its weekly Saturday dance at the Hotel Astor last week. Ferdinando, who is well known for his work in New England, has invaded the New York field and is fast coming to the front as an orchestra leader who strives to give the dance public "something different."

Ferdinando has opened offices at 201 West 49th street and has installed a staff that is thoroughly familiar with conditions in this city and in the summer resorts.

ARMBRUSTER AT STATLER

J. M. Armbruster, who has been furnishing the music at the Hotel Statler, Buffalo, for the past few years, will remain at that hotel indefinitely. The name of the hotel has been changed to the Hotel Buffalo but continues under Statler management. The new Buffalo Statler will open shortly with Vincent Lopez and his Pennsylvania Hotel Orchestra, which will remain there for a week, to be replaced by a number two Lopez orchestra.

YOUNGMAN SCHEDULE ARRANGED

Henry Youngman and his Original Swanee Syncopators have arranged a schedule that takes them on successive nights to several of Brooklyn's leading dance halls, the band making quite a reputation for themselves in this field. The men composing the organization are Louis De Francis, pianist; William Henderson, saxophone; Jack Henderson, banjo; Paul Tynan, cornet; Parker Clayton, drums and Henry Youngman, leader, violin.

MAUL FORMING NEW ONE

Gilly Maul, orchestra leader of Chatham, N. J., is organizing a second orchestra to take care of his special engagements when his number one combination is busy at the Braidburn Country Club. The new combination, working under the name of the R. D. Dance Orchestra, will be under the leadership of Mr. Eddie Hammond, violinist, who is at present connected with the Braidburn Country Club Orchestra.

BURNETT HAS NEW ONE

Earl Burnett, composer of "Do You Ever Think of Me," has organized a new dance orchestra out on the coast and is reported to have been engaged to open shortly at the St. Francis Hotel, San Francisco.

BRIGODE FOR WALTON ROOF

Ace Brigode and his Virginians, a twelve-piece combination that has been playing successfully through Pennsylvania, will open shortly at the Walton Roof, Philadelphia, to remain there for a limited engagement with an option.

THOW IN CLEVELAND

Thow's Syncopators, one of the best known bands in Cleveland, is doubling at present, playing at the Gilbert Academy and also for dinner and midnight session at the Hanna Restaurant, one of Cleveland's most exclusive dining and eating places. The orchestra consists of eight pieces, the personnel being as follows: Ernie Taylor, piano; Art Moranz, 1st saxophone; Saxy Strahl, 2nd saxophone; Jack Shelby, trumpet; Harry Avellone, trombone; Link Wilberhem, banjo; Ray Dean, drums; and Hugh A. Thow, leader, violin.

SPRINGER FOR STAUCH'S

Sidney Springer will open at Stauch's, Coney Island, N. Y., on April 29, for his fifth season at that resort. His Jazz Band will hold forth on the main floor and his dance orchestra of eighteen pieces will occupy the balcony stand. A big season is looked forward to at the "Island rendezvous."

ROBBINS AT CARLIN'S

Fred Robbins, the orchestra leader who has appeared with such success at the Century Roof, Baltimore, for the past eight months is playing at Carlin's, Baltimore, for the summer. He recently had the unusual experience of playing for six thousand people at one time.

GOLDEN AT MT. VERNON

Ernie Golden and his orchestra are appearing this week at Proctor's Mount Vernon the first half and at the Prospect the last half. The orchestra has been in vaudeville for over twenty weeks now without an idle day, a fine showing for orchestras in vaudeville.

NEW FEIST ORCHESTRATIONS

Leo Feist, Inc., has gotten out a new special symphonic dance orchestration, the arrangement being made for use by every instrument known to modern orchestras up to fifty pieces. The first of these "Feis-style" orchestrations has been made on "Crying for You."

STRAIGHT IN CHICAGO

Charles Straight and his orchestra have been engaged to appear at the Rendezvous Cafe, Chicago, for the balance of the summer. The orchestra is a ten-piece combination. Straight has moved his offices and is now located at 4342 Michigan avenue, Chicago.

GREGORY CONTRACT EXTENDED

Dan Gregory and his orchestra, an eight-piece combination that has been playing with success at the Dancing Carnival, St. Nicholas Rink for the past few months, has had its contract extended and will probably remain at the Dancing Carnival until the summer slump sets in.

YERKES' ORCHESTRA PLANS

Yerkes' S. S. Flotilla Orchestra closed at Grauman's Theatre, Los Angeles on Friday night and are now on their way to Chicago where they will enter upon a four-weeks' contract at the Congress Hotel, following Clyde Doerr who is coming east. The Flotilla band was offered an option of nine weeks more at Grauman's but Yerkes decided that under existing conditions he wanted his men in the east, or as near east as possible before the first of June.

Yerkes' Happy Six, which has been appearing in vaudeville for the past few weeks will open shortly on a dance tour of one and two night stands, probably through the south. The orchestra has been increased from six to nine men and is now one of the finest combinations of that size, the six men of Columbia record fame being used as a nucleus for the new combination.

SEATTLE HARMONY KINGS SCORE

The Seattle Harmony Kings, who are now playing on the Orpheum circuit under the direction of the Ernie Young agency, have returned to Chicago after a very successful season, and are now one of the most popular orchestral organizations in the Windy City. Jack Neill is the director of the orchestra, and his handling of the baton stamps him as a conductor of wonderful skill and understanding. Neill also does the arrangements for the orchestra, which are easily among the best and most original in the country.

NEW FULLER ORCHESTRA

CHICAGO, April 28.—Earl Fuller is getting together a new orchestra in Chicago which he will call his "California Orchestra" since he engaged most of the men while playing out there. Claudia Tracey, who has been playing clubs in Chicago recently, will be the singer with the band. Those who have heard the new orchestra predict that it will go into the big money class.

CORBIN GETS EARLE ACT

CHICAGO, April 28.—Gilmore Corbin has taken over the act of Burt Earle which will be known from now on as Gilmore Corbin and his California Girls' Orchestra. Mr. Earle is retiring from the act owing to important business in California in connection with girl musical acts he is to provide at pageants of progress to be held on the coast.

MISS HILD WITH WHITEMAN

The Whiteman offices have installed Miss E. Hild, formerly of the Meyer Davis office of Washington, as office manager. Miss Hild has taken over a good deal of the work formerly handled by Mr. Ernst and Mr. Cutting and has entirely changed the office system, making several innovations that have proven practical.

CARR AT THE NIXON

Jimmy Carr and his orchestra are playing this week at the Nixon Theatre, Philadelphia, and will continue in vaudeville for several weeks before taking up its summer hotel engagements.

LIEUT. FELIX FERDINANDO
AND HIS HAVANA ORCHESTRA

Direct from a long run at the Hotel Almandares, Havana, Cuba.

NOW HEADLINING IN KEITH VAUDEVILLE

Act Supervised and Staged by LEO. J. LaBLANC.

A distinctive orchestra of talented musicians playing the best in dance music.

AT LIBERTY FOR SUMMER HOTEL OR CAFE WORK

Write or wire

LIEUT. FELIX FERDINANDO

Suite 301, 201 West 49th Street New York City

Miss Maryon Vadie and Mr. Ota Gygi—headliners at the Palace during the week of April 30th—wish to thank Mr. E. F. Albee and Mr. Edward V. Darling of the B. F. Keith Circuit for their uniform kindness and consideration, and to express to Keith patrons throughout the country heartfelt appreciation of their enthusiastic support and commendation.

PALACE THEATRE
Week of April 30

Maryon Vadie & Ota Gygi
Harlan Dixon and Girls
Powers' Elephants
Charles (Chic) Sale
Van & Schenck
McKay & Ardine
Craig Campbell
Kay, Hamlin & Kay
McCarton & Morrone

ABOUT YOU! AND YOU!!

Golden and Lewis opened for a tour of the Amalgamated time on Monday.

Hackett and Delmar will close their vaudeville act for the Summer next month.

Sol Shapiro has joined Ben Franklin's vaudeville act, and opened with it this week.

Mrs. Bud Bernie (Dorothy Remont), is recuperating in Philadelphia, after two operations.

Trixie Friganza will return to her home in California next month, and will rest up over the Summer.

Billy Dale is now winding up a tour of the Orpheum circuit and will return to New York in three weeks.

Arnold and Florence have completed a tour of the Pantages circuit and returned to New York last week.

De Lyle Alda has closed her vaudeville act, "Sadie—One of Those Girls," and will rest up through the Summer.

Harry Downing and Company opened for a tour of the Pantages circuit at the Chateau Theatre in Chicago last week.

Fay Tunis returned to New York after touring all season with the "Hello Good Times" show on the Columbia wheel.

Moore and Freed have been routed for next season over the Keith circuit, and will open at the Flatbush on September 3rd.

Joe Darcy is playing a full week at Proctor's Fifth Avenue Theatre this week in conjunction with the "Mixed Minstrels" show of amateur talent.

Claude "Tink" Humphrey, general manager of the Keith Western circuit, returned to Chicago last Saturday after visiting New York for the entire week.

Vivian Holt and Myrtle Leonard, last seen in "Red Pepper" with MacIntyre and Heath, have entered vaudeville and opened at the Colonial on Monday.

Baby Berlin, the juvenile entertainer, is now working in the motion picture which will feature John Charles Thomas, and has the leading kiddie role in the production.

Chic York, of York and King, is recovering from an operation on his throat at his home in Muskogee, Oklahoma. The act will return to New York during the latter part of May.

Jack Brown, who was formerly in "The Demi-Virgin," is to be seen in vaudeville this Summer in an act which he wrote, called "Love At Eighteen," with two people supporting him in the cast.

Mack and Brantley, who recently left for a tour of Europe, are now playing Germany and will return to England to play several weeks there, beginning next month before returing to America.

George Jessel, Brendel & Burt, Herman Timberg, Bert Kalmar & Harry Ruby, Hattie Darling & Co., Al Siegel & Band, Chappelle & Stinnette and Sally Fields gave the Sunday night concert at the Winter Garden.

George S. Kaufman, co-author of "Merton of the Movies," and Hugh Ford, who staged the play in London, returned to America last Saturday on the "Aquitania," after attending the opening performance of the play.

Bob Bennett and 'Frisco Entertainers is the name of a new act done by nine people including an orchestra, singers and dancers, which opens for a tour of the Keith time under the direction of the Pat Casey Agency this week.

Dolores, who appeared with "Sally" this season, sailed for England on the *Olympic* Saturday for the purpose of purchasing new costumes for Flo Ziegfeld's next edition of the "Follies." Dolores will return to the cast of "Sally" when it reopens in Washington on Labor Day.

Frank Tinney, "The Torchbearers," with **Mary Boland & Alison Skipworth, Hazel Cox, "Compliments of the Season,"** with **Gerry Owen & Co., Harry Burns & Co., Conlin & Glass,** and the **Browne Sisters** provided the entertainment at the Keith Sunday concerts at the New Amsterdam Theatre.

WAR ON TICKET SPECULATORS

The active warfare which Keith's Palace Theatre is now waging on ticket speculators almost resulted in a riot last week when all tickets purchased from "specs" were refused at the door, and the various "specs" refused to refund the money of the purchasers. Twenty-four plainclothes men covered every sale of the speculators around the Palace Theatre, including the Cramer Agency, the Yale Ticket Office and Weller's Agency. Each purchaser of a ticket for the Palace was told by the plain clothes men that the tickets would be refused at the door, and when the warning was not heeded, the ticket-takers at the theatre refused to accept them. Elmer Rogers, manager of the Palace, told the purchasers to have their money refunded, which they did for a while, until some of the "specs" refused to refund any more money. One of them closed up his stand and disappeared. A large crowd gathered around each of the agencies and the police were finally called out to disperse the angry purchasers.

FILM EXCHANGE SUES SALVIN

Paul Salvin, well known cabaret and restaurant owner, is made defendant in a suit for $1,000 filed in the Municipal Court by the Capitol Film Exchange, Inc., which seeks to recover that amount on the grounds of "fraud and deceit," in connection with the film "Women Men Forget."

The exhibiting rights of the motion picture involved were bought from Salvin, according to the complaint, for the northern part of the state of New Jersey and Greater New York City, by the film exchange for $1,000, with the understanding that the picture had received but a limited showing in that territory and in few towns with a population of more than 500 people. Subsequently, it was learned that the picture had been already exhibited in about 35 out of 50 motion picture theatres in the territory for which the rights were bought.

INSPECTING RADIO SETS

The Board of Fire Underwriters last week issued a bulletin that all radio sets in homes would have to be examined by agents of the Board and approved, otherwise insurance policies on the premises where the radio sets are installed would be null and void. The Underwriters insist that all sets be equipped with a lightning arrester to prevent any damage as the result of a bolt of lightning striking the set. The Underwriters will charge $1 for the inspection.

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Mail Us 25c—Coin or Stamps

and we will send you post-paid a large sample tube that would retail at 35 to 50 cents, if it contained any other good brand. Try it just once as directed and if you are not delighted, write us to that effect and we will refund your money without question.

The regular half and full pound tins may be obtained from druggists patronized by "show people" on same terms of guarantee. Price 50c and $1.00 respectively plus 10c postage if by mail.

LONGACRE COLD CREAM CO.
212 East 125th St. New York City

"DOLLAR TOP" THEATRE OPENS

Jessie Bonstelle's "dollar top" venture, will have its opening at the Harlem Opera House on Monday, May 7. The first bill will be "The Second Mrs. Tanqueray" and the company will be known as the Bonstelle Players.

This is the first time that the Pinero play has been given in New York at popular prices. Miss Bonstelle will have the role of Paula Tanqueray. Others in the cast will include: Wilfred Lytell, Claude Kimball, Walter Sherwin, Guy Hinter, Walter Young, Edward Rose, Margaret Storey, Marie Curtis, Pauline Crell and others.

WILL CANTOR DO IT?

Rufus Le Maire and George Jessel, who are preparing to produce "Helen of Troy," a musical comedy by George Kaufman and Marc Connelly found last week that between them they could only muster a bankroll of $1,600. The couple then began a little figuring with the result that Eddie Cantor was approached by the producers and asked to take an interest in the production. Cantor was asked to put up $15,000, and it is said the manuscript of the play was turned over to him and that he promised an answer by the end of this week.

BESSIE CLAYTON SUES

Bessie Clayton Mitchell, through her attorneys, House, Grossman & Vorhaus, filed suit last week in the Municipal Court against Julian Mitchell, for breach of contract, seeking to recover the sum of $975.

According to Mrs. Mitchell's attorneys, the money is due her as per agreement entered into when she was separated sometime ago from Mr. Mitchell, who agreed to pay her $75 per week. It is alleged that the dance master was in arrears in his payments for about thirteen weeks.

PEPITO IN NEW ACT

CHICAGO, April 28.—Pepito, the Spanish clown, who recently played in the midwest in connection with fairs and vaudeville, left Chicago last week (April 24) for New York city to open in the east. He is now assisted by Miss Margaret Shorey, who is the daughter of N. S. Shorey, night editor of the Los Angeles Times.

YOUNG AND WELLS COMBINE

Harry Young and Martin Wells have combined forces and established a joint booking agency of their own. Young has discontinued his offices in the Gaiety Theatre Building, and the new firm of Young and Martin have opened headquarters in the Putnam Building.

At Liberty FRANCIS X. HENNESSY Irish Piper—Scotch Piper

Violinist (Musician), Irish Step and Scotch Highland Dancer—Play Parts—Vaudeville. — Would join Musical Act, Burlesque, Irish Comedian or Lady Singer. Partner (Professional only). Agents Keep My Address, Care Clipper.

THOMPSON & COVAN

In last word of dancing. After a successful season in vaudeville, sailing with Plantation Revue to open at the Pavilion, London, England.

HARRIS & HOLLEY
PUSH 'EM AND PULL 'EM
BLUES DESTROYERS
Dir. ROSE & CURTIS

DEATHS

JOHN HENRY CONROY, actor, died on Tuesday, April 24, at his home 4236 Kimball avenue, Ozone Park, L. I. He was seventy-four years old.

Mr. Conroy was well known on the American stage for over thirty years as the Irish comedian, and was best known as a member of the team of Conroy and Mack. Later he was a member of the team of Conroy and Fox, appearing in leading vaudeville theatres throughout the country, prior to his retirement seven years ago.

SADIE M. RYAN, for many years a member of the New York Hippodrome company, died last week at the home of her sister, Mrs. Jennie Reid, 177 Wilkinson avenue, Jersey City, N. J.

She was known on the stage as Miss Sadie Martelle, and was taken ill two years ago which forced her retirement, at that time. Miss Ryan is survived by two other sisters beside Mrs. Reid, and was forty-seven years old.

CHARLES S. SNYDER, songwriter, and also one time publisher, died last week in an insane asylum as the result of a cerebral hemorrhage.

He was well known along Broadway and in theatrical circles and operated the Snyder Song Service a few years ago. The song for which he is best known is "I'm Hitting the Trail for Normandy," which was a wartime hit for the McKinley Music Company. A widow and child survive.

HARRY C. WEBER, fifty-six years old, well known magician, died in Reading, Pa., April 23. He was intimately acquainted with Thurston, Herrmann and Kellar. His Bridal Chamber Mystery, built in Germany, made him well known. Weber was greatly interested in Chinese magic and attended all meetings no matter where held.

WILLIAM (REX) CHARLTON, known to the show world as William Rex, died on April 25th, in a hospital at Somerville, N. J., as the result of injuries received while repairing an automobile. His car, which was up on Jacks, slipped and fell upon him fracturing his spine.

Charlton, who was 46 years of age, was well known as an animal trainer and for years was the head of the Rex Animal Shows. Up until the time of the war, the Rex shows travelled the country over and also made world wide trips. Since the war the shows have been limited chiefly to this country although one is now playing in Europe. The deceased was well known in the entire show world and had a wide circle of friends both in this country and abroad.

Mr. Charlton owned an old Chalmers car and being mechanically inclined, he took great pleasure in working upon it. Tuesday he had removed the two rear wheels, after jacking up the car, and was under it making some adjustments. For some reason the jacks slipped and the whole weight of the heavy car fell upon Charlton's body. He cried out and a woman living in a neighboring house rushed into the part of the barn which Charlton used for his garage. She saw his body pinned under the car and rushed to the house for aid. When she returned the injured man, with almost superhuman strength, had lifted the weight from his body and had extricated himself. He lay beside the car, helpless. The part of the body of the car which had come in contact with his body had been bent out of shape, either when the car fell or when he lifted it from his body.

An ambulance was called and he was rushed to the hospital where it was found that his back was broken. An operation failed to help him.

PEARL BRADBOURNE (Mrs. Will H. Ward), formerly in burlesque, died at the home of Ben Bard in New York, April 18.

JOHN O. LAMBDIN, dramatic and music critic of The Baltimore Sun, died of pneumonia at his home in Baltimore last Thursday. He was fifty years old. He was born in Germantown, Pa., his parents having been Dr. Alfred Cochrane Lambdin, at one time associate editor of The Philadelphia Times and later editor-in-chief of The Philadelphia Ledger, and Katherine Oldmixon Lambdin.

MARIE STUTZ, who was known on the stage as Vivian Hudson, died at the St. Joseph Hospital, New York, on April 23. Her body was shipped to her home in Waukesha, Wis. Miss Stutz was formerly in burlesque, her last engagement being with the "Girls from Happyland" two years ago. She had been ill several weeks at the Braddock Hotel before going to the hospital. A subscription was taken up by the members of "Greenwich Village Revue" and "Step On It" Companies, both Hurtig and Seamons shows, also by the house staff of Hurtig and Seamons Theatre and manager of the Braddock Hotel, to pay the hospital and funeral expenses to her home.

ANDREW MacCOLLIN, actor and stage director, died Tuesday, April 24th, at his home in Ridgefield, N. Y., at the age of seventy years. He retired about two years ago after an active career of half a century.

Mr. MacCollin was born in Philadelphia and began his stage work at the age of fourteen. At the time of his retirement he was stage director of "Pollyanna" and previously had been with Henry W. Savage, Gilbert and Sullivan operettas, "The Mikado," "Pirates of Penzance" and "Pinafore." He was also with the Aborn opera company.

Funeral services were held at the Funeral Church, 66th Street and Broadway, Thursday morning at 11 o'clock.

MRS. MINNIE WALSH TOWNE, formerly soprano singer of church and oratorio music, died on Monday of last week, at her home, 225 Penn street, Brooklyn. She was well known at one time in operatic and concert stage circles.

STREET CAR SIGNS FOR SHOW

Simultaneous with the removal of "The Gingham Girl" from the Earl Carroll to the Central Theatre, Messrs. Schwab and Kussell, have inaugurated a street car advertising campaign for the musical show. The campaign is being carried on in all surface lines that operate in the immediate neighborhood of the theatre, and while an expensive proposition, the management believe they can reach a sufficient number of patrons in this way to keep the show going throughout the Summer in its new home.

"Papa Joe" is also using a street car campaign for its showing at the Lyric, but has not gone in for it as deep as "The Gingham Girl."

FONTAINE CAN SEE JURY MINUTES

Justice Seeger, in the Supreme Court of Rockland County, has permitted attorneys for Evan Burrowes Fontaine, the dancer, and her mother to examine the minutes of the grand jury which indicted them for perjury following the dancer's suit for $1,000,000 for alleged breach of promise against Cornelius Vanderbilt Whitney. The District Attorney of Rockland County was consequently instructed to turn over the minutes to the defense.

BECKER PRODUCING TWO ACTS

Herman Becker, the vaudeville producer, is busying himself with production details of two new acts which he is assembling for an immediate showing in vaudeville. One is a tabloid edition of the farce, "Nearly Married," and the other is a "flash" revue entitled "Vaudeville Gayeties."

MARJORIE GATESON LEAVES SHOW

Marjorie Gateson has withdrawn from the cast of Louis Werba's production, "Adrienne," which is scheduled to open at the Garrick Theatre, Philadelphia, on May 14.

ALHAMBRA PLAYERS CELEBRATE

The Alhambra Players are celebrating their first anniversary this week at the Alhambra Theatre, Brooklyn, with a musical comedy, "Mam'zelle," in which the principal roles are being played by the stock actors and the chorus recruited from amateur ranks. The mixed chorus of twenty-four includes winners of a recently conducted contest for amateur thespians conducted by the stock house in conjunction with a Brooklyn newspaper. From our angle it looks like an attempt to introduce the "neighborhood follies" idea, which has proven more or less successful in the small time vaudeville houses, into the stock field.

The Alhambra Theatre was included in the parcel of theatres controlled by Ward & Glynne, recently taken over by the Loew interests. Loew has continued the house under a stock policy. Other stock managers of Brooklyn are watching the results of the Loew experiment this week, and if it goes over, the idea will probably be adopted by the several other stock houses in Brooklyn.

RUTH ROBINSON TO MANAGE

Ruth Robinson, who is leading woman of the Van Curler Dramatic Stock Company, at the Van Curler Theatre, Schnectady, will take over the management of the company on April 9. At that time William Wright, who is managing the present stock company, will take the other members of the company to the Bowers Theatre, Grand Rapids, Mich., for a summer engagement beginning April 16.

"WHITE WAY" FOR LARRIMORE

Sam H. Harris has arranged for Francine Larrimore to try out "The White Way," a comedy by Margaret Mayo. Harris chose the comedy after searching for a suitable play for several months.

COYLE IN "BEAUTY REVUE"

Jack Coyle has been engaged by Jimmy Cooper as his understudy for his "Beauty Revue" at Waldron's Casino, Boston. Coyle joined the show last week at the Casino, Brooklyn.

CONNOLLY RETURNS TO COSMO

Mike Connolly, who had been casting director for the Cosmopolitan Productions and other Hearst film interests and who resigned several weeks ago to annex with another film concern on the Coast, has been bought back by the Hearst outfit and is heading eastward. When he returns he will be made production manager for Cosmopolitan.

MEMPHIS FIVE SIGNED

The Original Memphis Five has been engaged to furnish exclusively the music for the next affair of the Talking Machine Men, Inc., by Sol Lazarus, chairman of the entertainment committee. The orchestra was one of the several well-known combinations that played last week at the Talking Machine Men's annual ball at the Pennsylvania Hotel, and Mr. Lazarus immediately made out a contract for the quintet, who featured the Mills numbers, "Great White Way Blues" and "Shufflin' Mose," taking seven encores.

LETTER LIST

LADIES

Alger, Hazel
Anodin, Mary
Appel, Lotte
Bailey, Mrs. E.
Baker, Evelyn
Brewster, Kathryn
Clark, Nellie
Connell, Grace
Darley, Florence
Diggs, Mrs. Arthur E.
Evans, Dolly
Fawn Eyes, Princess
Fielder, Mrs. Clara H.
Fox, Josephine L.
Garner, Ruth
Hart, Chick
Healey, Nell
Lee, Audrey
Moore, Blanche
Poore, Mabel
Silbor, Mrs. William
Sterling, Mrs. Andrew B.
Sterling, Harriet
Weber, Betty
West, Josie
Winters, Marie

GENTLEMEN

Adams, Capt. Charles F.
Alfaraci, Sadi
Black, John
Boyce, G. W.
Bayne, Forrest & Co.
Collins, C. W.
Corbett, L.
Evans, Ernest
Franklin, Joe
Gillette, Bobby
Hanlon, Jack
Hayes, Will
Healy, John
Hopkins, Jas. C. K.
Jones, Gaty
Kelton, Aryan
King Dancers & Jack Bennett
Reed, Willard
Sheridan, J. J.
Udell, Chas.
Wyse & Brae

"GREATER THAN LAW" MATINEES

"Greater Than Law," an American adaption of Hans Alins' gripping drama of mother love, adapted for the American stage by Arvid Paulson, will be brought out for a series of matinee performances at the Times Square Theatre on Monday, June 4, under the managerial auspices of the Melbourne-Arden Productions, Inc.

The matinee showings will be in the nature of an experiment by the producing firm, which is scheduled to do several other productions and are adopting the means of matinee showings on Broadway rather than the usual out of town "break ins." The piece will open "cold" and should public response warrant it, the place will immediately adopt an eight performance weekly policy by going into another theatre for a night bill.

RITZ THEATRE ROBBED

The safe of the Ritz Theatre, in Jersey City, was broken open Friday night by burglars, who stole the previous day's receipts amounting to $700.00. No night watchman is employed at the house and the broken safe was discovered in the manager's office on the orchestra floor of the house Saturday morning at 7.30 A. M., by one of the scrub women. She immediately telephoned to the police, and detectives are now working on the case.

The thieves took several seat cushions which they wrapped around the safe, and the sound proof walls of the theatre made their work easy. The day's receipts had been unusually large due to a special picture being shown. Inspector Beggans and detectives working under him, were confident that the robbery was not an "inside job."

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Vice-President

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1736—Three Renards—Act.
1737—Morris & Bernard—Song.
1738—Perry Glass—Song Poems.
1739—Reed & Blake—Material.
1740—Jennings & Melba—Novelty Costume.
1741—Brian M. Jewett—Title.
1742—Wyse & Broe—Title.
1743—R. Brownlee—Act.
1744—Harvey Sanford—Poems.
1745—Lou Attell—Song Title.
1746—Anton Lada—Orchestra Titles.
1747—Donna Darling—Song.
1748—Sidney B. Holcomb—Lyrics.
1749—Thomas Sigurdson—Lyrics & Music.

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